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THE INSTRUCTOR

YOUR MAGAZINE OF HELPFUL CLASSROOM MATERIALS

JOAN OF ARC—BASTIEN-LEPAGE

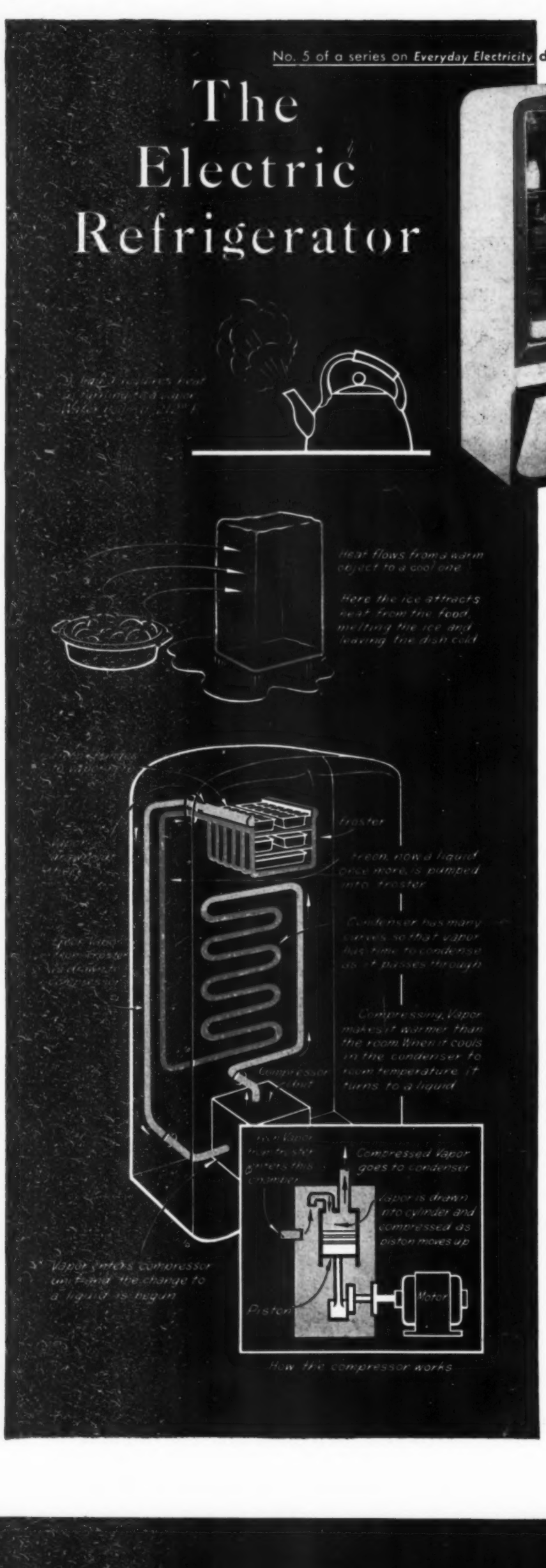
Full-Color Miniatures, Pages 34-35

Many Ideas for Wartime Teaching

$3.00 A YEAR—40 CENTS A COPY ★ JANUARY 1944

No. 5 of a series on *Everyday Electricity* **designed to aid in the teaching of science.**

The Electric Refrigerator


Heat flows from a warm object to a cool one
Here the ice attracts heat from the food, melting the ice and leaving the dish cold
froster
Freon, now a liquid once more, is pumped into froster
Condenser has many curves so that vapor has time to condense as it passes through
Compressing Vapor makes it warmer than the room When it cools in the condenser to room temperature it turns to a liquid
compressor unit
Vapor enters compressor until the change to a liquid is begun
Compressed Vapor goes to condenser
Vapor is drawn into cylinder and compressed as piston moves up
Piston
Motor
How the compressor works

Everything has heat.
Everything in the world has some amount of heat. "Hot" and "cold" are words which express our opinions of the heat in any object. Objects are made colder by taking heat from them, just as we make them drier by taking moisture from them.

Heat flows toward colder objects.

We can take heat away from an object by putting it near something that is colder, because heat always flows toward cooler areas. In the old-fashioned refrigerator, the cold object is a block of ice. In the electric refrigerator, it is the part called the *froster*.

Evaporation keeps the froster cold.

To keep the froster cold at all times, makers of electric refrigerators make use of the fact that when a liquid turns to vapor, it absorbs heat just as water absorbs heat from the stove when it boils.

Freon "boils," absorbing heat as it does so,

You will see in the drawing at the left that tubes full of liquid extend around the sides and bottom of the froster. In Westinghouse refrigerators, this liquid is Freon, which vaporizes so readily that it actually boils at 21.7°F. *below zero*. The liquid in these tubes absorbs heat from the food and the ice cube compartments.

In the tubes, the Freon is still liquid, because it has just come from the condenser. At the top of the froster it enters a larger chamber in which it is free to expand. Here it turns rapidly to vapor, absorbing much more heat as it does so.

. . .the heat-laden vapor is drawn away and compressed,

The vapor, with its load of heat, is drawn out of this chamber and carried to the *compressor*. This is a one-cylinder pump, driven by an electric motor. As the piston moves down, vapor is drawn into the cylinder. When it moves up, the vapor is compressed and forced out into another tube.

. . . then condensed and returned to the froster,

At this point, the Freon is still vapor. Compression has raised its temperature considerably. To condense it into a liquid again, it must be cooled. The air in the room is cool enough for this, so in the latest electric refrigerators the *condenser* is simply a tube outside the refrigerator, at the back. This is bent in several places so that the vapor follows a long zigzag path back to the froster, turning to liquid as it goes along.

. . . the process starting and stopping automatically.

Automatic devices stop the motor when the food compartment is cold enough, start it again when the temperature begins to rise. The temperatures at which this happens can be set as desired by a simple control.

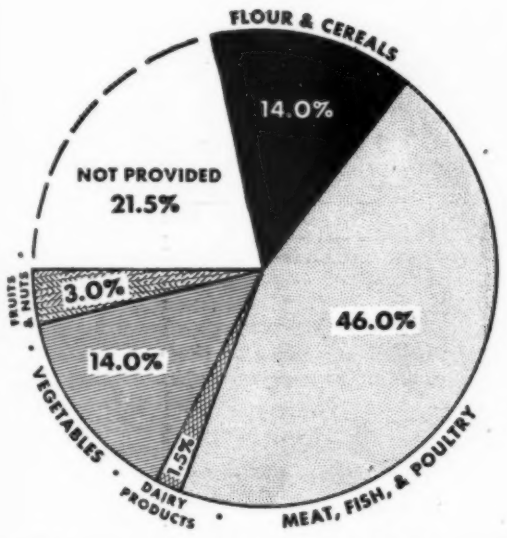
An enlargement of this advertisement, for use as a wall chart, will be sent to any teacher on request. Write to School Service, Westinghouse Electric & Manufacturing Company, 306 Fourth Ave., P. O. Box 1017, Pittsburgh (30), Pa.

Westinghouse
PLANTS IN 25 CITIES OFFICES EVERYWHERE

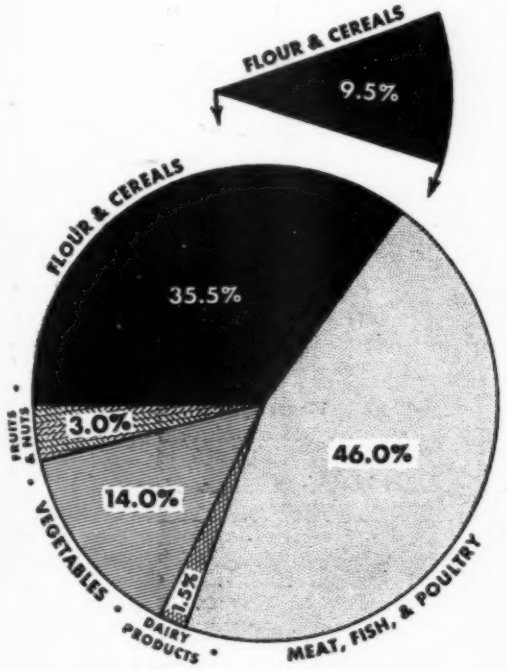
NO. || *This is part of a series on matters of professional, educational and public interest, primarily related to nutrition and the scientific approach to the food problem, and giving the background of the products of General Mills. These messages are being disseminated through a number of professional and specialized publications . . . in the hope of providing material useful for the readers.*

How our dietary needs for NIACIN

can be generously met with the aid of the new enrichment levels for flour and white bread...



Showing percentages of the recommended daily per capita allowance of niacin contributed by various classes of foods in the average American pre-war diet; and the percentage not provided.



Showing increase in percentage of the recommended daily per capita allowance of niacin contributed if all the flour-converted products in the average normal (pre-war) diet were enriched in line with the new enrichment standards. (By the enrichment of flour and bread, the niacin contained in the average American diet would be 9.5% over the total recommended. This extra allowance will compensate in part or wholly for present scarcities of certain other foods rich in niacin.)

The above charts are based on 16 mg. of niacin and 2800 calories (the recommended daily allowances for niacin and calories on a per capita basis). Average cooking losses of niacin have also been taken into account.

"Kitchen-tested," "Cheerioats," "Wheaties," "Kix," and "Bisquick" are registered trade marks of General Mills, Inc.

IN THE AVERAGE American pre-war diet, there was a considerable shortage of niacin (one of the important B vitamins, and essential in the diet). This shortage can be completely met through the enrichment of flour and white bread to the new Government standards which became effective on October 1, 1943. This is clearly shown in these charts prepared under the direction of General Mills Nutrition Department.

The first chart shows that 21.5% of the recommended daily per capita allowance of niacin was not provided for in the average pre-war American diet.

The second chart shows that this same dietary can meet the recommended daily per capita allowance of niacin generously, if all flour-converted products are enriched in line with the new standards.

Through this new enrichment program, important contributions to the American diet are made also in thiamine (another B vitamin), riboflavin (vitamin B_2), and the food mineral, iron. The old and the new *minimum flour enrichment standards* are as follows (mg. per lb.):

	Old	*New*
Thiamine	1.66	2.0
Riboflavin	None	1.2
Niacin	6.0	16.0
Iron	6.0	13.0

Flour labeled "enriched" must now meet these new standards. All white baker's bread must now be enriched and must contain a minimum of these nutrients equivalent to the new standards for enriched flour.

Since October 1, 1943, all General Mills brands of family flour are being enriched to the new standards.

General Mills, Inc.

MINNEAPOLIS, MINNESOTA

These are some of the leading products of General Mills, Inc. Beginning on Oct. 1, 1943, all brands of family flour produced by General Mills are being enriched to the new standards. This includes Gold Medal "Kitchen-tested" Flour, Drifted Snow Flour (in the West), Red Band Flour (in the South), PurAsnow, Red Star, Rex and other sectional brands. Also the flour in Bisquick, and in Sperry Pancake and Waffle Flour. Furthermore, all of General Mills' ready-to-eat cereals are restored to whole grain levels.

THE INSTRUCTOR

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Published monthly except July and August by
F. A. OWEN PUBLISHING COMPANY
Instructor Park, Dansville, N.Y., U.S.A.

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Entered as second-class mail matter at the post office, Dansville, N.Y., under act of March 3, 1879.

Contents of previous issues listed in Education Index.

SUBSCRIPTION PRICE, in the United States and possessions, Canada (U.S. currency), Cuba, Mexico, Panama, Dominican Republic, Haiti, Spain, Central and South America, except Guiana, $3.00 a year. In other countries $3.75 a year. A request for change of address must reach us by the 25th of the second month preceding the month's issue with which it is to take effect (25th of January for the March issue, etc.). Give both the old and the new addresses. Address all communications to THE INSTRUCTOR, Dansville, N.Y.

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HOW TO USE THE HANDWORK IN THIS ISSUE

JESSIE TODD

Supervisor of Art,
University Elementary School,
University of Chicago

Pages 36-37 TALENTED children with a sense of humor will be inspired by the drawings on these pages. Such children are lovers of Walt Disney's drawings of animals. They appreciate the artist with imagination and a sense of humor. The wise teacher having such children in her group will give them extra encouragement by exhibiting their work so that they will be inspired to produce more and more. A child with no talent cannot do the same amount of work and should not receive the same amount of space in an exhibit as the child with talent.

The dramatic child who works out something original in the way of finger puppets may give a playlet for the other children. Another child may come to his teacher with this remark: "I showed my father my finger puppets and you should see what my father made! Can he be funny!" The teacher may invite that father to school to perform. Children need to see original performances that are better than their own. The teacher cannot be a master at everything, but parents and teachers working together can provide rich experiences for children.

Pages 38-39 AFTER looking at these drawings, some children may become inspired to paint a mural of snow men and children sliding, skiing, or snowshoeing. They might like to show an entire class at recess time making snow men and having a snowball fight, with a schoolhouse in the distance.

Looking at the children in these illustrations will help girls and boys in grades one and two to draw better children than the ones they would otherwise draw. They usually draw legs with one line each, like wires or toothpicks. Legs that are drawn with two lines each have a more lifelike look.

Just a little dent in the upper part of a side-view face makes the drawing of a child look more childlike than the long sharp nose and big mouth which a child usually draws in such a case. At first he will make the indentation too deep. Encourage him to practice it several times in light pencil lines until he gets the dent in the face to look natural.

The front-view face in the lower right corner of page 38 can be used as a model for drawing any child looking down. If you want the girl to be looking down at a singing book, draw her eyes as they are here, but draw her mouth the shape of an egg so that she will appear to be singing.

The trees in the lower right picture on page 39 are an example of simple trees primary children can make. Without help, they draw such a tree like a stick with pins coming out of it. Ask them to look at bare trees and notice that the branches are big where they come out of the tree. Smaller branches come out of the big branches. One lesson on this subject will be well worth the teacher's time, because as a result of it the children will make their trees much more realistic.

Page 40 THE school and the home should work together to see that the children develop good taste. This is one of their biggest jobs. Before the material for a luncheon set is selected, the teacher, mother, and child may have a conference, taking into account the colors of walls, rug, and dishes in the room in which the luncheon set will be used. If the room and dishes already have much decoration, then the luncheon set should be plain. An important art principle which should be considered in choosing the design for the luncheon set is this: Leave some plain spaces where the eye can rest.

Instead of doing the luncheon sets in appliqué as shown here, simple embroidery designs may be worked in each corner. The hems may be overcast with colored thread or they may be fringed.

Page 41 THE head of this doll is large in proportion to her body, as is often the case with dolls. Children frequently draw heads large in proportion to the rest of the body, even when they draw adults. Pupils who are ten and eleven years old are beginning to want their drawings to be very accurate, so it may be a good idea to suggest that in drawing a picture in which a WAC is supposed to be a real person, instead of a doll, they should make her head smaller in proportion to the rest of her body. Then they will be ready to learn that an adult is seven heads tall. In other words, a grown-up's head is about one seventh of his height.

Pages 42-43 THE illustrations in the lower left corner on page 42 will inspire children to try to draw crowds. Perhaps they will make crowds at a ball game or at a circus. Call attention to the fact that the child who made this poster drew all the details in the front row of sailors. She made some details in the faces of the men in the second row. The hands and caps of the next two rows show. The people behind are suggested by a few lines only.

The children will like the eyes and mouths of the people on the poster in the lower right corner of this page.

Both posters at the top of page 43 tell us to save scrap. Notice how original each is. Each has some letters bigger than others. The one which has a person in it needed fewer objects to convey the message. The one with many objects has the things grouped together so that it has unity and is not spotty. In both posters the word *scrap* stands out plainly. Have your class try to determine why.

The poster with the caption "Write to Him Today" shows a very homey scene. The light lettering and the light spots in the illustration make a charming design. The lettering is attractive because it is large. It is more forceful because the word *to* was made smaller.

Children will like the faces and curly hair on the children in the lower right-hand poster on this page. The poster shows good composition because the child in the foreground has been drawn larger than the other figures.

FREE!

Facts About the

One Best Cereal

TO HELP YOUR STUDENTS KEEP GROWING NORMALLY IN WARTIME!

1 DID YOU KNOW OATS LEADS WHEAT, CORN OR RICE IN "SPARK PLUG" VITAMIN B_1

2 DID YOU KNOW OATMEAL LEADS ALL CEREALS IN MEAT'S GREAT GROWTH ELEMENT, PROTEIN

3 DID YOU KNOW OATMEAL IS RICHER IN IRON THAN SPINACH

?

?

?

CHARTS, GRAPHS, PHOTOGRAPHS, IN AN AUTHORITATIVE, FULLY DOCUMENTED BROCHURE, ORIGINALLY PREPARED TO HELP NUTRITION AUTHORITIES MEET WARTIME SHORTAGES

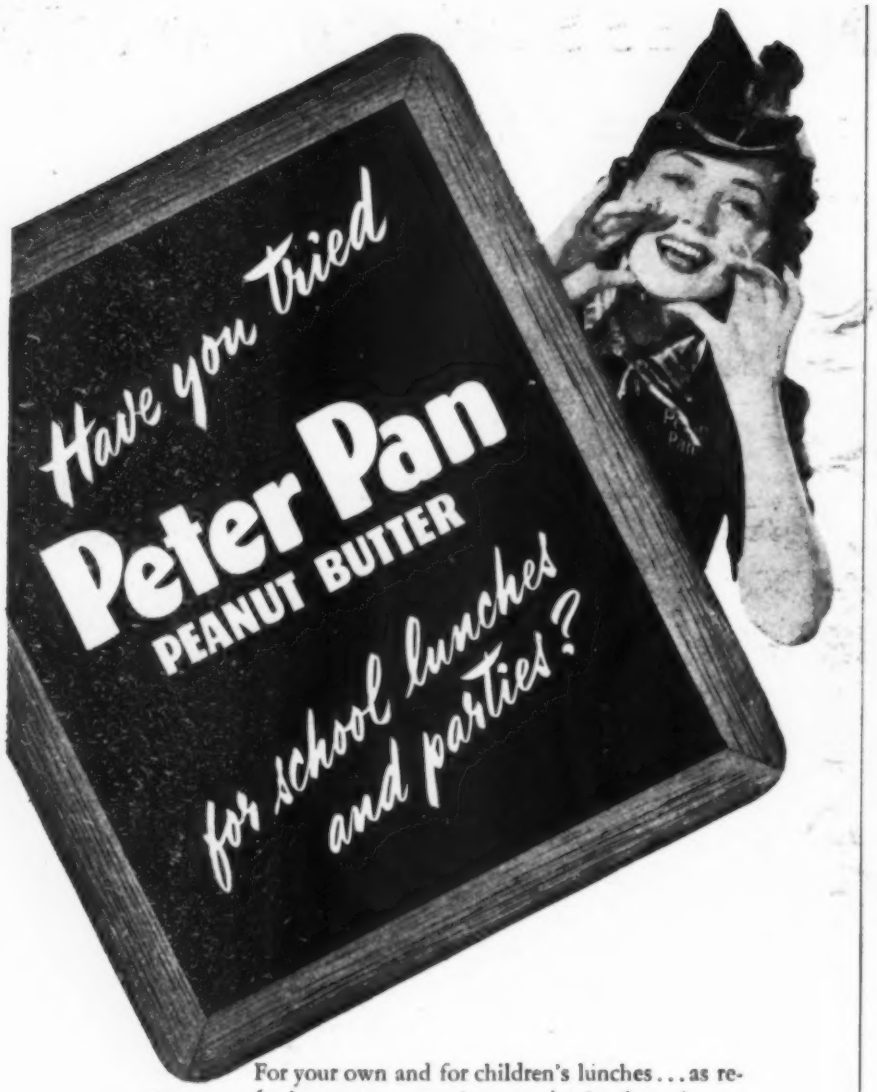
CEREAL GRAINS ARE THE NATION'S GREATEST ASSET AS REPLACEMENT FOODS
OATMEAL RANKS NEAR THE TOP OF IRON-RICH FOODS
GRAIN OATMEAL
Specific Requirements
PROTEINS

YOU NEED THESE FACTS ABOUT THE BEST CEREAL IN BASIC GROUP 6

Very few lay people know all the vital new information about whole-grain oatmeal contained in this new brochure, now specially reprinted in handy 8½ x 11 inch size. The original material, prepared as an emergency aid for national food authorities, caused widespread interest and recognition of oatmeal as No. 1 wartime cereal. The brochure presents, in simple graphs and charts in color, the newest information about natural whole-grain oatmeal, its vital protection of growth and strength during the meat shortage, and shows in detail how this great cereal helps us meet 9 out of 11 estimated national nutritional shortages. You will need this information to help you fill your present responsibilities toward your students. You will find the colored graphs and charts very suitable for use in class nutrition projects. No nutritional story has ever been told in such simple, yet complete form. We urge you to send for your copy at once.

Please Order from Coupon, Page 7

THE QUAKER OATS COMPANY



For your own and for children's lunches . . . as refreshment at parents' teas and school parties . . . *creamy smooth* Peter Pan Peanut Butter makes marvelous sandwiches, cookies and cakes!

Peter Pan blends so wonderfully with jams, jellies, chopped nuts, fruits or whatever you wish to put into sandwiches, that it enormously broadens the scope of the sandwich maker's art.

Delicious and Nut-ricious!

We first *radiant-roast* choice Government-graded peanuts for Peter Pan's golden, nutty flavor. Then we *triple-mill* them for Peter Pan's velvety smoothness. Result is a Peanut Butter that actually *melts* in the mouth—that is *never* tacky nor gummy! It's rich in protein, of course. And an average 1-ounce serving supplies a liberal part of the daily need of Niacin and Thiamin.

It does not stick to the roof of your mouth!

DERBY'S
Peter Pan
PEANUT BUTTER
Peter Pan
Recipes
Recipes
FREE!
A post card will bring you the wartimely recipe folder—"Peter Pan Presents Delicious Peanut Butter Recipes"—without charge! Please state minimum number of copies you need.
DERBY FOODS, Inc.
DEPT. IN-14, 3527 WEST 47TH PLACE
CHICAGO 32, ILLINOIS
For 75 years, makers of famous Ready to Serve Derby Foods
FOOD FIGHTS FOR FREEDOM!
Produce and conserve it—Share and play square with it!

THE CHILDREN'S CORNER

This department is devoted to verse written by children. Contributions must be submitted by you, as the teacher, with a letter stating the conditions under which the verse was written. Send only verse which you are sure is the pupil's own work, preferably that which has been done during a class period, no assignment having been made in advance. Verse written by the class as a whole is also acceptable. Use a separate sheet for each poem and include the pupil's name and grade, name and address of the school, and your name. Address contributions to:

The Children's Corner
THE INSTRUCTOR, Dansville, N.Y.

THE POLICEMAN

He stops the cars while on his beat,
And helps the people cross the street.

PUPILS OF GRADE 2
Winfield Park School, Winfield, N.J.
ROSALIND BUCHSBAUM, *Teacher*

FISH

The fish is brown,
  The fish is gold,
The fish goes down
  Where the water is cold.

SUE BUTLER, *3rd Grade*
Midyett School, DeBerry, Texas
MILDRED ORR, *Teacher*

SNOW

Outside my house
  Some snow is found;
It fell on the roof
  And it fell on the ground.

DORLENE DODD, *4th Grade*
Dickinson School, Binghamton, N.Y.
NELLIE D. CORCORAN, *Teacher*

MY SISTERS

I have two little sisters;
  They are sweet as they can be.
At evening when I come from school,
  They always welcome me.

MARTHA GRANT, *5th Grade*
Sardis School, Gainesville, Ga.
ESTELLE COBB ADAMS, *Teacher*

BENJAMIN FRANKLIN

Ben Franklin he was very wise;
He used his brains, he used his eyes.

From his *Poor Richard* we have learned
"A penny saved is a penny earned."

He harnessed, with a kite and key,
Lightning for electricity.

He was called "the friend of man,"
For he was a true American.

TOMMY PETTY, HENRY GRAY, CARL BUNKER, *5th Grade*
Oakland School, Argyle, Iowa
ENID M. BENNETT, *Teacher*

LET'S LAUGH

The clever remarks that children make are a source of pleasure to all of us. Do you know an amusing one? Send it to us, and, if it is published, we will pay you one dollar. All items should be typed, or written in ink. Be sure to sign your own first name. Address: Let's Laugh, THE INSTRUCTOR, *Editorial Department, Dansville, N.Y. Contributions for this column cannot be acknowledged or returned.*

Gerald was portraying the role of an English boy in a third-grade play. Two minutes before the opening of the play he ran over to his teacher and whispered, "Shall I speak with an English descent?"

MARGARET WELLS
Pottstown, Pennsylvania

Sue Ann, trying to persuade her father to stay home from work, said, "Why do you have to go to work, Daddy?"

"So that I can buy you something to eat," he answered.

Hastily Sue Ann replied, "Don't go, Daddy. I'm not hungry today."

NEVA VIOLET
Lucasville, Ohio

In a singing class the teacher asked, "Who knows what *harmony* means?"

Promptly Jimmy's hand went up. "I don't know exactly, but I know that it comes in a can." (hominy)

ELEANOR OLTHAUS
Covington, Kentucky

As Herbert walked into the classroom, Bob said, "What have you in that bag?"

Herbert answered, "Baked potatoes."

"How many?" questioned Bob.

"If you can guess, I'll give you both of them," replied Herbert.

FANNIE HEATH
Westville, South Carolina

A little girl who didn't quite understand about "plus" and "minus" in connection with her report-card marks went up to the teacher with her card. Pointing to a "B-" she asked, "Did I make an add or subtract?"

BONNIE B. BRINN
Dell, Arkansas

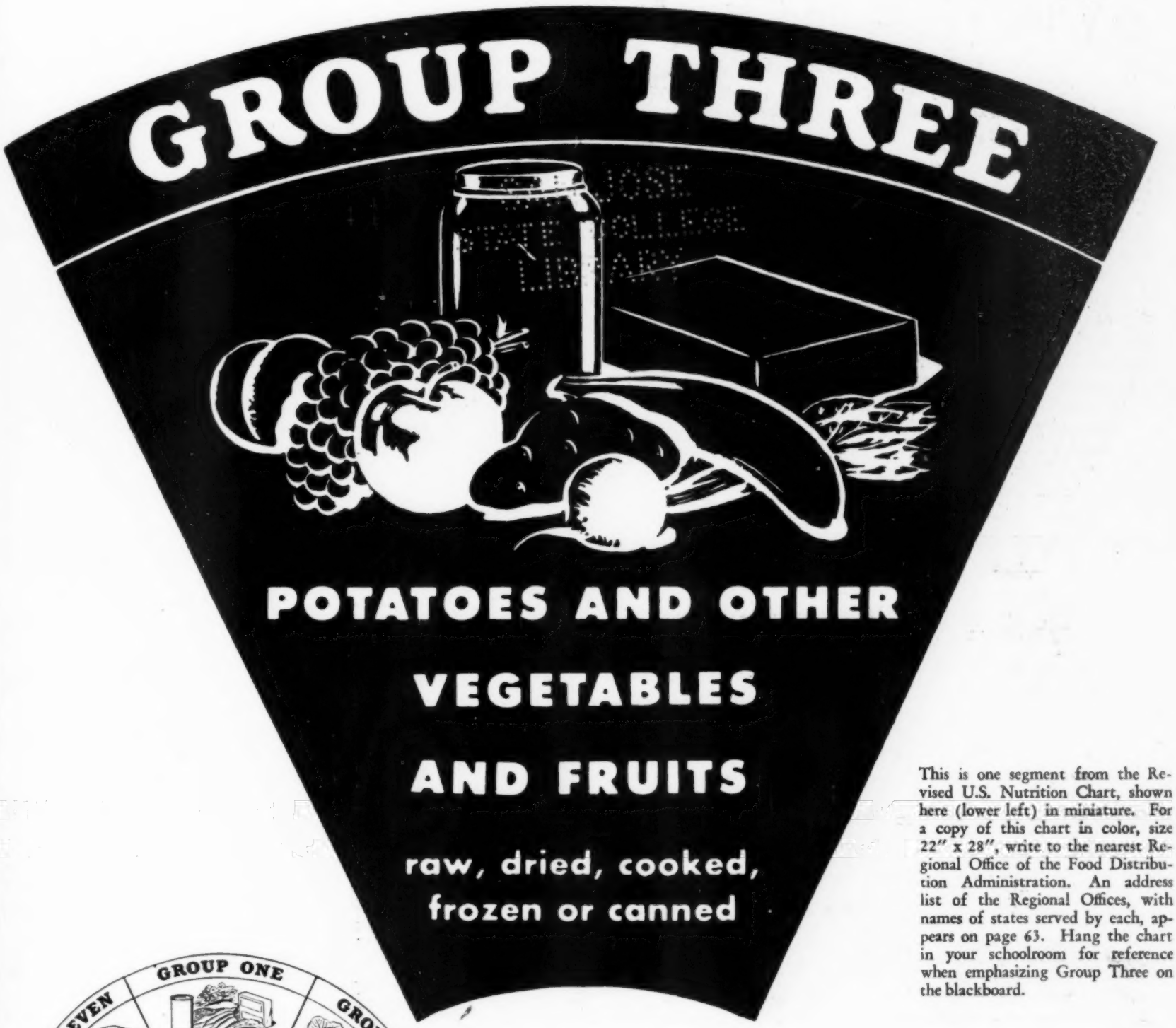
Joyce Elaine, aged two, recently became cognizant of snow for the first time. Looking out of the window, she excitedly called, "Come here, Mamma, and see all the ice cream on the ground!"

ROSSYE WESTON
Gideon, Missouri

BLACKBOARD NUTRITION LESSON FOR JANUARY

Every Day Eat Basic Foods from Group Three

Plus Foods from Each Group in the Circle



This is one segment from the Revised U.S. Nutrition Chart, shown here (lower left) in miniature. For a copy of this chart in color, size 22″ x 28″, write to the nearest Regional Office of the Food Distribution Administration. An address list of the Regional Offices, with names of states served by each, appears on page 63. Hang the chart in your schoolroom for reference when emphasizing Group Three on the blackboard.

BE SURE TO READ . . .

the following pages, where you will find two articles that were awarded prizes in the Nutrition-in-the-Classroom Contest of THE INSTRUCTOR—as well as offers of free and inexpensive teaching material useful in presenting Health and Nutrition.

In addition to the Basic 7, eat any other wholesome foods that you want.

TEACH HEALTH *and* NUTRITION

Vim, Vigor, and Victory

MABEL B. WALKER

Teacher, Grade 4W, Mayflower School, New Rochelle, New York
Prize Winner, Nutrition Contest of The Instructor

MY PUPILS had been interested in rationing ever since it began. They listened to discussions on the radio in regard to substitute foods, vitamins, and ration points, took part in such discussions at home, and saw items in the newspapers. Their curiosity about the whole matter made the time seem opportune for a study of foods.

First we discussed such subjects as carbohydrates, proteins, calcium, vitamins, and dehydration, and learned to spell these and other words. THE INSTRUCTOR's Pledge of Co-operation in the National Nutrition Drive was posted, and material on food, offered through the magazine, was obtained. Folders, charts, advertisements, and clippings were brought in by the children.

We planned the Mayflower Health Grocery, which was to carry only foods healthful for children. Clean boxes, jars, and milk containers were brought in daily. Ingenuity was used in making imitations of various articles. The United States Nutrition Chart was studied until every child understood about the "Basic Seven" foods. After learning the value of the various vitamins and the daily need for each, menus were discussed.

Each child brought from home his own dinner menu. Using our charts we classified each food and checked all for vitamin content and calories. In most cases the dinners were well balanced. As homes began to feel the results of our study, the parents expressed much appreciation. Many children who had formerly objected to certain foods ate them willingly because they had learned that well-balanced meals are necessary for strong bodies. Some mothers told me that the children's interest in this subject spurred them to do their best.

While foods and their values were being studied, the store shelves were being well stocked with containers representing cereals, lentils, dehydrated soups, crackers, dextrose, puddings, gelatin, frozen foods, butter, margarine, and so forth. The storekeepers and our best printers made signs, price tags, and cards showing point values, while other children made ration books. Using squared paper, they pin-pricked along certain lines to make perforations for the stamps.

Whenever children went shopping at our grocery, we checked each one for original conversation, choice of English, mannerisms, and diction. While the storekeeper, customers, and cashier were carrying on business, the remaining children were busy at their seats making out bills and counting out change with cardboard money that they had made. We planned a book containing three or more problems submitted by each child, involving cost of a well-balanced meal, recipes, measures (pounds, ounces, quarts, pints, dozens, hours, minutes, and so on), comparisons, and averages.

Another nutrition activity opened up a new field of interest. A speaker from the local Victory Garden Project talked to our assembly about types of soil, planting, and vitamin content of vegetables. After this talk my class decided to buy seeds and flats with the $2.50 awarded them by our P.T.A. for a 100 per cent response in the purchase of War Stamps. We sent for four varieties of plants, a committee planted the seeds, and all pupils eagerly awaited results.

A motion picture shown by the household-arts teacher to illustrate the well-fed and the underfed in mice, chickens, and other animals opened up a discussion of food values. The visiting teacher and I were both delighted with the understanding manifested by the class in their intelligent questions and answers.

Parents' Night gave us an opportunity to emphasize our nutrition program. The theme was to be "Our American Way of Life." For the evening's program we presented a little play, which was introduced by an Arabian scene in front of a bazaar. American soldiers and sailors mingled with Arabs. The arrival of a V-mail letter from the United States telling of food rationing and Victory Gardens led to a visit home by Magic Carpet. The remainder of the play had as its setting a typical grocery store (our Health Grocery transplanted for the occasion). The dialogue was concerned with articles to be purchased, ration points, prices, carrying of purchases, Victory Gardens, War Bonds, and other timely subjects. Several songs were introduced.

It would be impossible to list all the benefits which my class received from their nutrition study, but I am sure that the knowledge they have gained has prepared them to help Uncle Sam by keeping themselves full of Vim and Vigor—till the day of Victory.

How to Use These Coupons

Clip the coupons offering materials you would like; fill in the blanks on each; and mail them in one envelope to THE INSTRUCTOR, Coupon Section, Dansville, N.Y. (Other coupons ready for your use are published on page 67.)

FREE CHART, "EVERYDAY ELECTRICITY"—NO. 5

SCHOOL SERVICE, WESTINGHOUSE ELECTRIC & MFG. CO.
306 Fourth Ave., P.O. Box 1017, Pittsburgh 30, Pennsylvania

Send me the fifth of your series of Wall Charts on Everyday Electricity, which shows the parts of the Electric Refrigerator and explains how they work.

Name .....

Address .....

Jan.-IN-16

FREE BOOKLET on Nutritive and Health Value of Dari-Rich

BOWEY'S, INC., 401 W. Superior St., Chicago, Illinois

Please send me, without charge, the "Report on Nutritive and Health Value of Dari-Rich Chocolate Flavored Dairy Drink."

Name .....

Address .....

Jan.-IN-6

FREE Pamphlet "BETTER BREAKFASTS ON THE MARCH"

GENERAL MILLS, INC., Dept. IN, Minneapolis 15, Minnesota

Please send me pamphlet "Better Breakfasts on the March." (One copy free to each teacher.)

Name .....

Address .....

Jan.-IN-14

FREE Booklets on PEANUT BUTTER SANDWICH SPREADS

DERBY FOODS, IN-14, 3327 West 47th Place, Chicago 32, Illinois

Please send me ..... copies of your booklet, "Peter Pan Presents Delicious Peanut Butter Recipes."

Name .....

Address .....

Jan.-IN-2

with these BOOKLETS *and* CHARTS

Our Nutrition Unit

JESSIE WISEMAN

Teacher, Grades 5–6, Dodge School, Grand Island, Nebraska
Prize Winner, Nutrition Contest of The Instructor

"How can we who stay at home help the war effort?" That was the question with which a group of fifth- and sixth-grade pupils opened the fall term. The answer provided a social-studies unit which occupied their attention throughout the school year. Of all the activities which had been suggested, a study of nutrition seemed best suited to the interests, needs, and abilities of the group. From the teacher's standpoint, this unit offered great possibilities for learning experiences in an area that was of vital concern to the pupils personally, to the community in which the school was situated, and to the war effort.

Government bulletins and such pertinent material as charts, maps, posters, recipe books, and pamphlets, offered through THE INSTRUCTOR, provided inspiration and practical help. The Pledge of Co-operation in the National Nutrition Drive, when signed and posted in the classroom, further stimulated the children's interest, and the project was off to a flying start.

Plans grew as the unit proceeded. Pupil participation in the planning was an essential feature of the activity. In setting up objectives, the teacher encouraged her pupils to plan wisely, while her own list of the things she particularly wished to accomplish was taking form.

A. Children's objectives.

1. To find out why the government is asking us to eat certain kinds of food.
2. To learn what we must eat in order to become strong, healthy citizens.
3. To discover what food habits are the most common ones in our local community.
4. To learn where our different foods come from.
5. To exchange information and to find the answers to questions which we ask one another.
6. To learn to read menus and to order meals in public eating places.
7. To learn good manners and to use them in all the activities connected with our unit.

B. Teacher's objectives.

1. To co-operate in the defense of the home, the school, the community, and the nation.
2. To help the pupils to develop better eating habits.
3. To extend the knowledge of food values, food needs, and food sources.
4. To provide experiences in planning, executing, and evaluating activities related to a specific area of living.
5. To extend the ability to use a variety of sources in solving problems.
6. To extend knowledge of accepted social customs.
7. To establish an understanding of the interdependence of peoples in the matter of procuring food.
8. To provide a medium for the teaching of tool subjects.
9. To encourage worth-while discussion.

GROUP ACTIVITIES

A. Personal health.

1. Keeping a daily health record.
2. Choosing an adequate diet for individual needs, including a substantial breakfast.
3. Appreciating the importance of cleanliness in relation to food.
4. Associating nutrition with the care of the teeth.
5. Understanding the relation between rest and digestion.
6. Learning about exercise in relation to eating.
7. Keeping individual food records.
8. Participating in the daily milk lunch.

B. Informational activities.

1. Studying types of food: dairy products, including milk, butter, and cheese; poultry; fish; cereals and breads; chocolate and cocoa; coffee and tea; sugar, including beet sugar (local industry), cane, maple, and substitutes (sorghum, honey); fruits, especially those not well known to these children (avocado, tangerine, kumquat); vegetables, particularly the less familiar but nutritious ones (such as broccoli and rutabaga); meats; nuts; spices, seasonings, and flavorings.

(*Continued on next page*)

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FREE BOOKLET ON FRUIT BEVERAGES

BIRELEY'S, Div. General Foods Corp., 1127 N. Mansfield Ave., Hollywood 38, California

Please send me your illustrated FREE booklet, "Romance of California Orange Industry and Bireley's Beverages," and information about how to get Bireley's Fruit Beverages for our school.

Name..... School.....

Address.....

Jan.-IN.-33

TWENTY HEALTH AND SAFETY POSTERS

F. A. OWEN PUBLISHING COMPANY, Dansville, N.Y.

Please send me a set of "The Instructor Health and Safety Posters." I enclose $1.00 in full payment. (Send only $.80 if you are an INSTRUCTOR subscriber.)

Name.....

Address.....

Jan.-IN.-44

FREE Facts about the ONE BEST CEREAL

THE QUAKER OATS COMPANY, Box Q, Chicago, Illinois

Please send me the brochure originally prepared for nutrition authorities, entitled "How Natural Whole-Grain Oatmeal Can Help American Workers, Housewives and Children in This Wartime Adjustment Period."

Name.....

Address.....

Jan.-IN.-51

FREE COPIES OF SEATWORK SHEET FOR PUPILS

SWAN, Box 63, New York 8, N.Y.

Please send me _____ copies of the Susie Swan-and-doll seatwork sheets.

Name.....

Street or R.D. No.....

City..... State.....

Jan.-IN.-52

Every Teacher Can Promote Child Health

Our Nutrition Unit

(Continued from preceding page)

2. Study of how municipal services and local utilities aid in the preparation of food.

a) Water and waterworks.

b) Fuels: gas (natural, manufactured); electricity; oil; coal; wood; coke.

3. Biographies of scientists whose work has had important results for health—Luther Burbank, Louis Pasteur, Edward Jenner, Joseph Lister, Robert Koch, Anton von Leeuwenhoek, Edward L. Trudeau, George Washington Carver, and Walter Reed.

4. Geographic sources of foods: local markets; national markets; foreign markets; transportation used in securing food.

5. Famous cookbooks.

6. Duncan Hines's *Adventures in Good Eating*, a travel guide (Adventures in Good Eating, Inc., 902 Elm Street, Bowling Green, Ky.).

7. Use of books of etiquette: *Etiquette*, by Emily Post (Funk & Wagnalls); *This Way, Please*, by Eleanor Boykin (Macmillan); *It's More Fun When You Know the Rules*, by Beatrice Pierce (Farrar & Rinehart); The Instructor Good Manners Posters, by Selma E. Herr (Owen).

8. Types and kinds of menus: local (from hotels); foreign and shipboard (borrowed).

9. Use and influence of advertising on food markets.

10. Need for, and control of, rationing.

11. Comparative costs of foods.

C. Science experiences.

1. Study of bacteria: mold; yeast; mother of vinegar; fermentation; disease germs and methods of controlling them.

2. Composition and work of the blood: red and white corpuscles, hemoglobin; vitamins in the blood; blood as a transporter of nourishment; blood as a transmitter of bacteria.

3. Preservation of foods: refrigeration; home canning and drying; smoking; pickling; spicing.

4. Processing of foods: dehydrating; pasteurizing milk; homogenizing milk; enriching flour; packing meat; making butter and cheese.

5. "Fighting foods for the armed forces": five-in-one ration; K-ration (emergency); jungle ration; mountain ration; bail-out ration; C (field) ration; D (emergency field) ration.

6. Science of foods: composition (proteins, carbohydrates, fats, minerals, vitamins, water); calories and caloric value; selecting foods that will constitute a balanced diet.

7. Science experiments: removing calcium from a bone; testing starch content of bread by use of iodine; testing protein content of white of egg by burning to have it turn black and give off an odor; burning piece of food to check remaining ash as a test for mineral content.

D. Social experiences.

1. Participating in the daily milk lunch: providing pleasant surroundings (desk doilies; serving trays and tray liners); acting as hosts and hostesses; observing habits of cleanliness; using good manners (waiting until all are served; eating quietly and properly; conversing easily and quietly).

2. Setting up classroom cafeteria with food models (National Dairy Council, Chicago; $1.00 per set): establishing prices; operating service line; acting as patrons; evaluating meals chosen, from nutritive standpoint.

3. Visiting the high-school cafeteria: selecting the committee; making the excursion; interviewing the director and the workers; reporting the experience; determining nutritive value of lunches chosen.

4. Setting a table properly.

5. Providing suitable atmosphere for meals: having a pleasant room in which to eat; serving food attractively; choosing topics of conversation.

6. Eating "out."

a) Eating in a hotel or restaurant: following hostess and being seated; interpreting menu; ordering meal; figuring cost; paying check; tipping.

b) Eating in a cafeteria: budgeting money; selecting food; keeping in line; selecting utensils; checking tray; finding a table; paying check.

c) Comparing costs: home buying; hotel or restaurant (à la carte, table d'hôte); cafeteria.

7. Securing co-operation in this project: mothers; fathers in business; high school home-economics teacher; grocers; state dental hygienist; supervisor of elementary instruction.

8. Writing notes of appreciation for assistance received.

9. Enlarging vocabularies: nutrition (and all derivatives), vitamin, calorie, bacteria, consommé, bouillon, entree, julienne, gherkins, lyonnaise, ragout, sesame, omelet, relish, demitasse, à la carte, table d'hôte, alamode, à la king, au jus, filet mignon, au gratin.

E. Service activities.

1. Making doilies for use in the daily lunch.

2. Making menu covers for Junior Red Cross.

3. Making tray covers for Junior Red Cross.

4. Compiling recipe books (used as Mother's Day gifts).

5. Producing health plays for other grades and for mothers' meetings.

6. Acting as messengers during the issuing of ration books.

F. Other activities.

1. Discussing Victory Gardens.

2. Using art periods to interpret nutrition facts.

3. Writing original poems related to experiences.

4. Sharing individual experiences outside the classroom through discussion in school.

OUTCOMES

1. A keen interest in nutrition as a part of daily life.

2. Improvement in the personal choice of food.

3. Willingness to eat a variety of food.

4. Increased knowledge of foods that are available.

5. Knowledge of social customs in eating.

6. Acquaintance with fundamental facts about food.

7. Understanding of the ration program.

8. Growth in vocabulary.

9. Growth in habits of initiative, self-reliance, and co-operation.

10. Growth in the tool subjects.

11. Better family relationships because of interest in foods.

Vegetables that had rarely been served found their way to family tables. Newly acquired tastes for rutabaga and other yellow vegetables were reported with pride. Fewer children came to school without having had adequate breakfasts. Practically every member of the group drank milk, not always from desire, but because doing so helps when "The U.S. Needs Us Strong."

The co-operation of parents was gratifying. Many less commonly used foods were prized as Christmas gifts. Mothers and fathers searched the markets, with children, to obtain a variety of fruits, vegetables, and other foods. Exhibits from local processing plants came into the classroom, contributed by interested parents. Several parent-child excursions to these plants clarified questions of the group and established a background for future Saturday tours.

Realizing the value of direct experience, some parents took their children for a first meal in a downtown hotel, allowing the children to be responsible for ordering, tipping, and paying the check.

Most important of all, the pupils now feel that they are actively participating in an important wartime effort. If right habits of eating will make America strong, here are thirty-five girls and boys, willing and able to do their part. No longer does any boy lunch on pop and wieners. Now he must have whole-wheat bread, a green salad, and two vegetables. In terms of changed behavior, the unit has been definitely successful.

It is obvious that this unit was undertaken in a school system in which the value of a core curriculum is recognized, and in which teachers and pupils are given considerable freedom—on the assumption that education is growth and that growth takes place when children participate in experiences vital to them. In our school system, when even remotely related interests develop in the course of a project, they are followed sufficiently to satisfy immediate curiosity. This accounts for the rather extensive material reported on. No work is organized purely on a subject-matter basis, yet it is interesting to note that achievement tests given in September and in April show that subject-matter growth in this group was greater than that which is normally expected.

In schools where it is not possible to follow such an all-inclusive plan, a number of the experiences here described could be utilized as shorter units spaced through the school year. This would provide a continuous emphasis upon nutrition.

A nutrition study by older pupils should include abundant content material, experiences, and research. These prize-winning articles illustrate two ways in which such a study may be carried out by children in the middle grades.

COMMUNITY HELPERS

Ewing Galloway

The Policeman Protects Us from Harm

SPECIAL PROBLEMS

The Problems of the Mentally Superior Child

MARION PAINE STEVENS

Associate in Elementary Education, Ethical Culture School, New York, N.Y.

ONE of the greatest problems of parents and teachers," a psychologist once remarked, "is the high IQ child." At first thought such a statement seems preposterous, but a little reflection will prove its truth.

The world is built around averages. Beds, clothing, seats in trains and theaters, and other material things are made in standard sizes. The very small woman and the very tall man both find life difficult in many insignificant ways which add up to considerable discomfort.

And what is true of physical things is much more true in the realm of mental life. A child who has a very superior mentality is out of step with other children of his age. Often he is superior to his parents and brothers and sisters, as well as to his playmates. He may lack real companionship, since his greater intelligence and mental maturity make his interests different from those of others in his age group.

Very intelligent children develop unevenly. On the average they differ very little physically from other children of their age. Emotionally and socially they may be very "young" indeed, perhaps having normal or below normal rating. It is only in the area of mental life that they are superior. Such uneven development is not found in average children, who are more likely to develop fairly evenly in all areas.

Average children have many companions who think and act as they do, they present fewer emotional problems, they usually adjust well to their school situation, and in general they fit comfortably into their environment. Superior children are more or less neglected, especially in school. It is the below-average group who get more than their share of pedagogical attention, while the very intelligent group on the other hand are left quite generally alone.

These brilliant children, potentially future leaders, do excellent work and usually make little trouble. So, especially in a crowded room, they are too much ignored. Sometimes teachers are heard to deplore their presence because "they get their work done so fast, and then I don't know what to give them to do." Even if they are considered as an asset, it is often because, as one teacher said, "I never have to bother about Doris. She doesn't need any teaching."

It is only occasionally that a teacher is found who realizes her responsibility toward these cases of superintelligence which occur about once in a hundred times in our school population. This responsibility means helping them in all areas—physical, social, and emotional—as well as in their mental life.

There is absolutely no excuse for ignoring or neglecting these children, or for giving them less time than the average child is given. In fact, they should have more of a teacher's time than average children instead of less, other things being equal. These children will be the outstanding members of their communities, and everything possible should be done to give them a happy, well-rounded life that will make them worthy of their future responsibilities.

Various plans have been tried by educators to solve the problem of what to do with the mentally advanced children. Sometimes they are pushed ahead into a grade where they are physical and social misfits. This situation becomes especially serious at adolescence. Who has not seen the tiny prodigy in a high-school class, unable to participate in athletics, and quite out of harmony with the social experiences of his classmates?

Special classes with a special curriculum have been tried for the highly intelligent group. This, too, has been in some respects unsuccessful, since grouping on the basis of intelligence does not take into account many other important differences. Also such a segregation, if publicized, tends to make the group undesirably self-conscious.

"Rapid advancement" or "accelerated" classes, which cover the regular work of the elementary school in less time than other classes, have some advantages in schools where there are many mentally superior children.

But the consensus of opinion today is that the best type of school help which can be given to precocious children is an enriched program. Keep them with children at or near their own age and give them a fuller curriculum.

However, an enriched program for the mentally superior children does not mean pushing them ahead in the tool subjects, as many believe. Why teach long division and advanced spelling to a seven-year-old just because he can learn them easily, when he has no use for them in his life outside? He will seldom have any trouble in acquiring the skills, and such a program is not enrichment at all. Even supplying him with reading material suited to his needs, important as that is, can be overdone, especially with an antisocial child.

A real enrichment program means introducing the mentally gifted child to many aspects of life. If an opportunity to learn a foreign language can be provided, a pupil may well be excused for this work during school hours. Perhaps music lessons can be similarly arranged. A stamp or rock collection, bird and plant study, science experiences, and other worthwhile interests may be fostered with little time and effort. Supply the books and visual materials to help along such a hobby, and best of all give the child sympathetic understanding. The brilliant child may make collections which are valuable to the entire class, or be chairman of a group with similar interests—thus gaining companionship, and giving the others intellectual stimulus.

Many times the mentally advanced pupils can be given tasks that benefit their classmates. One such child was put in charge of a second-grade circus. He was ringmaster, announced the acts, and in general carried the affair on his capable six-year-old shoulders. A very intelligent sixth-grade girl went to a museum with her teacher, and together they planned a tour for her class. When the day of the excursion came, the girl guided one group through the exhibits, and the teacher the other. Giving such responsibilities to brilliant children has many social and emotional values.

Dramatics provides a fertile field for an enrichment program. Puppet plays and shadow plays, as well as the usual dramatic work, are all desirable activities, which have a social angle as well.

Making large colored maps interests many advanced pupils. Here again a mentally gifted pupil may work cooperatively with others, who perhaps are his superiors in manual and artistic ability.

These are but a few obvious suggestions. Each child must be studied, and his (*Continued on page 68*)

Teaching the Partially Seeing Child

WINIFRED HATHAWAY

Associate Director, National Society for the Prevention of Blindness

AMONG the many problems which confront the teacher is that most important one of finding the cause of any difficulty which may interfere with a child's educational progress. All too often mental disability is made the scapegoat for failure to succeed, when in reality a physical or an emotional difficulty is the cause of retardation.

This is a seeing world, and although the radio and other great inventions have opened up marvelous new avenues of communication, educational procedures still cling to "book learning." Unfortunate therefore is the child who, because of seriously defective vision, is unable to compete with his normally seeing companions.

Practically every teacher at one time or another comes in contact with a child who is unable to make use either of the equipment provided for the normally seeing or of that provided for blind children. How are his educational and personal problems to be met? By no means do all children who are unable to pass the visual-acuity test belong in this group. For the great majority, compensation for certain eye difficulties can be made with glasses; for others, treatment of eye conditions makes it possible for the child so afflicted to carry on his work successfully in the regular grade.

The number of those who, after all help has been given them, are still sufficiently handicapped to need special educational advantages, is small, about one in five hundred of the school population. For such children many cities have established sight-saving or sight-conservation classes as a recognized part of their school systems. For teachers fortunate enough to live in such cities the problem of providing educational opportunity for partially seeing children in their groups is greatly simplified. To be sure, they are responsible for discovering children with possible eye difficulties by means of visual-acuity tests and, even more important, by

OF CHILDREN

The articles on these pages suggest ways of dealing wisely with the exceptional child.

careful observation of their reactions when using their eyes for close work. Teachers are likewise responsible for reporting to the school nurse or other member of the school health service those who appear to need a check-up and further attention.

Such teachers must also be familiar with the general program of sight-saving class procedures, so that they may be able to correct two mistaken ideas that parents often have—one, that all special classes are for mentally retarded children; the other, that children in sight-saving or sight-conservation classes are segregated from their normally seeing companions. They should be able to explain that only those children with serious eye difficulties who are of normal mentality are eligible for sight-saving classes; that these children are provided with special educational material suited to their needs, and do all work requiring close use of the eyes under the direction of a teacher who, through intensive study, is prepared to understand the problems—physical and psychological—that may result from eye difficulties, and to help the children in solving them; that for all other activities these children join their normally seeing companions in regular grade work.

It is the teacher in the small community or in the one-room school in a rural area who is beset with perplexities regarding the discovery of partially seeing children in her group, and the procedures that are necessary for their welfare; she is unable to meet the problem without very definite help. From her observations she may note that a child holds his work too close to his eyes or too far from them; that he has to strain in order to be able to see; that he confuses letters that look somewhat alike or complains of the blurring of letters. She may note further that a child has red eyelids or that he suffers from sties, and the like.

If there is no school nurse to whom to report a child having any of these conditions, for further attention, there is usually a county nurse whose service can be relied upon, and there are county welfare organizations which may take the responsibility of arranging for thorough examinations in cases in which such are needed, if the parents—whose responsibility this is—cannot do so.

When, after all has been done from a medical or an optical standpoint, a child is still unable to compete with his companions without special educational advantages, the state or county supervisor may arrange for him to attend a sight-saving class in a near-by city, or one in a consolidated school offering this opportunity. But in these days of difficult transportation, and shortages of doctors, nurses, supervisors, and teachers, what can a teacher who has a partially seeing child in her class do for him if none of the above opportunities can be made available?

If there is a state or county department of special education, the teacher may call upon the supervisor for the necessary help in understanding the problems and in solving them. Such a supervisor should be equipped to give this assistance personally. If there are no state or county supervisors of special education, elementary or high-school supervisors may be called upon, in the hope that they have familiarized themselves with the problem, probably by taking one or more of the intensive courses offered in summer sessions of colleges and universities to fit supervisors and teachers for such undertakings.

These supervisors will provide, probably through state traveling libraries, some books set in large type, and will demonstrate to the teacher how they should be used. Large chalk costs no more, in the long run, than chalk that breaks easily and will not permit the pressure necessary to make clear, distinct letters on the blackboard. Pencils with heavy, soft lead may be had at the current price of other pencils. Paper may be selected that is larger than usual. The supervisor will bring all these matters to the teacher's attention so that she may know what supplies to obtain.

Hygienic seats, with desks that lift to an angle and can be pushed backward and forward in order to provide the best placement of material for comfortable seeing conditions, are not obtainable at present even if funds were available for their purchase. But, with few tools, a resourceful teacher can have the children themselves make excellent desk easels from waste lumber.

A globe that has seen better days and possibly has been discarded because of the lack of distinctness of the map features, can be repainted by children in dull finish—blue for water and a contrasting color for land—with such effectiveness that all can follow the flight of an airplane to the ends of the earth, or find the relative positions of such famous places as Casablanca and Moscow. This combined effort will prevent any feeling of segregation on the part of the partially seeing child from the rest of the pupils in the class.

It would be excellent, indeed, if the partially seeing child could have a typewriter with large letters on which to learn the touch system of typewriting, and so later prepare on it much of the material he would otherwise have to write at the expense of his eyes. Perhaps a Grange or some other community organization will make this possible. The government has granted permission for the purchase of such typewriters through application to the proper authorities. The teacher (*Continued on page 64*)

How Would You Meet These Situations?

BERNARD HIRSHBERG

Instructor of Dramatics, Benjamin Franklin Junior High School, New York, N.Y.

I. Henry "ties himself into a knot" when he stands to recite. What would you do to help him cure himself?

1. Make him stand at attention when he recites.
2. Have a posture chart facing him at all times.
3. Praise him when he makes a slight effort.
4. Ridicule his posture.
5. Do not permit him to recite until he learns to stand erect.

II. Margaret has a habit of disparaging the accomplishments of others. How would you "take the wind out of her sails"?

1. Ask her how she would like it if others made fun of her.
2. Harp upon her own weaknesses.
3. Have her apologize every time she makes a disparaging remark.
4. Assign to her tasks beyond her ability to accomplish.
5. Teach her to appreciate other people's accomplishments and to give credit where credit is due.

III. Phil is so taken up with aviation that he reads books dealing with the subject even when he is supposed to work on his geography assignment. How would you meet this situation?

1. Assign double homework so that he can make up for lost time.
2. Mark him down in conduct.
3. Call parent for consultation.
4. Make his interest in aviation pay dividends by informing him that the class would be glad to listen to a talk by him on aviation.
5. Take away his aviation book.

IV. You notice that Elaine always carries her books in her left arm. What should you do to break her of the habit?

1. Make her use her right arm part of the time.
2. Have her purchase a brief case for her books.
3. Explain to her that children who always carry schoolbooks in the same arm may find, when they grow up, that the shoulder of that side is lower than the other. Suggest to her that the correct procedure is to switch her books from one arm to the other.
4. Have her leave her books at home, and provide a second set at school for her exclusive use.
5. Punish her every time you see her carrying books in her left arm.

V. Though Billy does his own lessons very well, he shows a tendency not to be able to work with other children. What would you do to make him understand the necessity of being co-operative?

1. Show him, by means of concrete examples, that the whole world depends on teamwork.
2. Allow him to work on all class projects that are based on individual assignment, but exclude him from group projects.
3. Exclude him from sports that require teamwork.
4. Go him one better, and never co-operate with him.
5. Mark him a failure in social attitudes.

ANSWERS

I. 2. (When he is to recite, draw his attention to the posture chart which you have facing him, before he utters the first syllable. Repeated attention directed to the chart will make him conscious of his posture, and will point the way to improvement.)
II. 5. (Explain to her that the bigger people are, the quicker they are to appreciate the accomplishments of others; that it is only the lame duck who seeks to disparage others, so that attention may be diverted from his own lack. Teach Margaret to look for the good in other people's efforts.)
III. 4. (Take advantage of his interest in aviation. Set aside definite periods for him to present various aspects of aviation to the class, provided he is made to understand that the arrangement must not interfere with regular schoolwork. Allow other pupils to bring in their toy airplanes. Who knows? Perhaps Phil will not only learn that everything has its proper place and time, but he may even become student leader in a class aviation club.)
IV. 3. (Explain to Elaine the physiological importance of keeping both of her shoulders level. She will understand that your advice is given with her future welfare in mind, and she will proceed to do the right thing.)
V. 1. (Start a class discussion to prove that people are interdependent. If the farmer doesn't milk his cows, city children will not keep healthy. If the army supply department lags, the soldiers at the front cannot be efficient. And so on. Appoint Billy to summarize the discussion.)

Children Like to Write

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All children like to express themselves by means of the written word, Alvina Treut and her associates assure us in their delightful book, *They All Want to Write* (Bobbs-Merrill). Of the same mind are all teachers who are sensitive to the occasions that may and should stimulate their middle-grade pupils to a written recording of their ideas, experiences, and creative thinking.

Such occasions bring natural demands for writing well-expressed, brief reports, thank-you notes, announcements, invitations, requests for information, reports on individual reading or observation, friendly letters, memoranda of duties to be performed, original poems and stories and plays, assignments, and numerous other written communications.

Sometimes the writing will precede the oral expression of ideas, as, for example, the taking of notes and the preparation of an outline before making a report. Often the writing will follow oral presentation of ideas; for instance a child has told an original story that the class wishes to preserve, or the group has requested one of its members to send a letter of inquiry to a person or organization.

Some teachers follow the practice of setting aside a period each day for a writing laboratory in which each child does the writing that the various lessons and learning activities of the day demand. Thus, he may write a summary paragraph in which he organizes the major ideas he has gained about a specific topic; he may prepare an outline for a talk; he may write original arithmetic problems; or he may record the questions which he wishes to have answered concerning the people of a foreign land or some phase of natural science.

The teacher acts as a consultant whom the individual children seek out as they find themselves lacking in some English skill, such as pronunciation or spelling. She, at this time, notes difficulties and errors that are common enough to warrant a subsequent carefully planned teaching lesson for all or most of the group. On the other hand, she gives constructive suggestions and help to any pupils who have difficulties peculiar to themselves, or she may make a note of these inadequacies and plan for individualized attention at a later period.

Other teachers prefer not to set aside any special period for written composition. Instead, they let the children write whenever an occasion for doing so arises in connection with history, health, reading, or any other subject. Then, the time for writing paragraphs, reports, letters, poems, or stories will vary from day to day.

In either case, the pupils' writing will be done in connection with any of the learning situations that arise during the day—provided that they sense the need and the desirability for such writing. The modern teacher realizes that she is teaching English all day long, and does not keep her English instruction a thing separate and apart from lessons in other areas of the curriculum. She may have a separate language period—whether a writing laboratory, a drill period, or just ordinary English lessons; but in that period the language activities will have a definite relation to the topics and needs for English practice that have arisen during periods devoted to other subjects.

All the foregoing seems to assume a fluency, ease, and accurate mastery of the skills involved in writing that the experienced teacher knows come only as the result of direct teaching. The paragraphs to follow suggest some of the procedures to be used in guiding pupils to an automatic mastery of such skills, while keeping lessons purposeful, informal, and interesting.

In the first place, children have to make the transition from manuscript writing to cursive. According to one of our foremost authorities, Frank N. Freeman, this transition is best made in the latter half of the second grade, and, if it is to be made at all, must be made no later than the first semester of the third grade, unless the teacher is reconciled to a slower, more laborious transition. Experience has shown that pupils will find no particular difficulty in making the transition if proper guidance is given. The pupils desire to acquire the adult mode of writing; they have mastered the use of the various writing tools; and they are more mature by almost two years than are beginning first-graders.

The guidance should center on three differences: the slant of the paper on the desk, the comparatively slight differences in the forms of letters, and the connecting strokes between the letters in written words. In cursive writing, the paper is tilted 30° as compared with the straight up-and-down position required for manuscript writing. It is this shift in position of the paper that produces the difference in slant in the two forms of writing. Letters that are quite different in shape when written instead of printed will have to be given separate practice. So will the making of the connecting strokes necessary in writing words. Children should probably continue to use manuscript forms in their general writing while they are in the midst of learning the script form of the letters.

In the second place, the pupils must acquire an automatic mastery of the skills peculiar to written composition as compared with oral, such as spelling, beginning and ending sentences properly, paragraphing, keeping margins, indenting, punctuating, and capitalizing certain words. Of course, a good beginning will have been made in the first and second grades when the pupils have copied the co-operatively written letters and stories dictated by the children and written on the blackboard by the teacher.

Since the first stage of learning language skills is *recognition in use*, the teachers in these grades will have been careful to call the pupils' attention to sentence forms, manuscript form (margins, indentation, placement of the title), capitalization, and punctuation. The third-grade teacher will continue the use of co-operative compositions and the copying of them for any pupils whose maturity and acquired skills are not sufficient for doing independent writing.

There is a cycle of lesson types that teachers should follow in the gradual building up of the children's ability to write stories and paragraphs for themselves correctly and in good form. The first type, *copy* work, has already been mentioned. Here there is only one standard—perfection in the finished product.

As soon as a majority of the class can copy well, a second type of lesson should be introduced. This is *dictation*. At first, teacher and children together should study punctuation, capitalization, and manuscript form. Words so hard that pupils cannot be expected to learn to spell them should be listed on the blackboard in order of appearance. Then the original should be covered—if on the blackboard—or the book should be shut. The teacher will then read the story, a sentence at a time. The pupils should repeat each sentence after her before putting their pencils to their papers. If a sentence is long, the teacher should first read the whole so that the pupils will recall proper punctuation, and then a part at a time which the pupils will repeat before writing. This repeating is a distinct aid with young pupils whose attention span is naturally short.

After the children have gained considerable facility in "taking dictation" on a composition that they have carefully studied, the teacher dictates simple compositions that have not been studied. Here too she should list difficult words on the blackboard so as to avoid misspelling.

A third transitional step on the way to independent writing is the *unfinished story*. Here the children add a short ending to an incomplete story that they have copied or taken in dictation. Finally, they write independently.

We realize that children who are quick to master the ability to write interestingly and correctly by themselves, without doing much copying or taking dictation exercises, should be permitted to do so. Apt pupils should certainly utilize their resources to the utmost; but slow-learning pupils should be given as much guidance as they need. The teacher should take care to see that the pupils have a genuine interest in the stories they are copying or taking by dictation. Usually the compositions will be the pupils' own which have been written on the blackboard for them. These may be records of excursions, experiments, or other learning activities; they may be stories and poems to be kept in booklets or in a file of "Good Stories"; they may be announcements and reports to carry home.

It should further be said that dictation is one of the best procedures to follow in the fifth and sixth grades when pupils come to the place where they need to practice on some new item of punctuation or capitalization, or when they are learning the proper form for friendly or business letters. Here the exercises may come from books, or be teacher-made.

It is often remarked that a pupil should develop a "spelling conscience"; it is equally important that he develop a "language conscience" which will induce him to hold his written work to high standards. He should expect himself to write neatly and correctly whenever others are to read what he has written. He should be taught the practice of proofreading such papers and should follow it consistently. The dictionary or reference book should be consulted for the spelling of words not yet mastered, or the teacher should be asked, if the pupil is unable to use these resources. In case a common word is misspelled, it should be listed in a section of a notebook and subsequently studied. After an item of punctuation or capitalization has been taught, the child should hold himself to correct use of it. All this may be easier said than done; but the teacher can build such a language conscience if she refuses untidy, inaccurate work, while always making sure in advance that the pupils have good reason for wanting to do the writing.

Well-written compositions are the outcome of planning. Given a reason for writing, the pupil should think through what he wishes to say—sometimes to the extent of writing out a beginning sentence and making an outline. If unfamiliar matters of

THREE R'S

Here on these pages experienced teachers discuss in detail the fundamental subjects.

form are involved, the teacher should display a page with margins, indentations, and headings in proper form. She may have written on the blackboard a paragraph with sentences that illustrate improved forms of sentence structure or the use of an unfamiliar item of punctuation. During the process of proofreading, the pupil may be encouraged to read doubtful portions aloud, or to display portions on which he wishes class criticism and help.

Socialized correction is one of the best ways of helping pupils improve in written composition. Here, on the day following the writing, the teacher will copy two or three compositions on the blackboard in exactly the form in which the pupil authors have written them. One will be typical of some of the better compositions with only an occasional error or omission; the others will typify the difficulties commonly found on the papers. The entire group will co-operate in improving these compositions, with clearly expressed comments on desirable features. The teacher will make corrections on the blackboard as these are suggested.

A list of the items or features where the class as a whole needs to be more careful may be written on the blackboard by way of summary. Then all the papers may be returned and the individual pupils may try to improve their compositions in the same way as those on the blackboard have been improved. Actual experience in introducing the procedure of socialized correction has, within a month's time, shown a remarkable improvement in the quality and correctness of the first writing of a composition.

A teacher who makes sure that her pupils write only when there is a vital reason for such writing—whether for communication of ideas or for practice to develop improved abilities—and who gives proper guidance in introducing new skills and in teaching the techniques of self-improvement, may expect good results. Prevision, planning, and revision are keys to successful teaching.

My Pupils' Vocabularies

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MANY children are very much handicapped by not having sufficient word tools with which to work. I noticed that my pupils were finding it difficult to express their thoughts and to interpret printed matter, and I tried to find ways of helping them. The following are some devices which I have used with success.

A portion of one of the blackboards is set aside and labeled "New Words." All new or unfamiliar words that arise during the day are discussed and placed in this space. In the days that follow we refer to these words often, using them in conversation, or in composing sentences.

Short simple dramatizations help greatly in fixing words. Suppose the words to be taught are *capture* and *escape*. It requires only a few minutes for a child to run around the room and another to *capture* him, after which the captured child *escapes*. Or suppose the word *contain* is being taught: have one child hold an object in his hand and say to the class, "Guess what my hand *contains*." Exercises like these usually clarify the meaning of the words to such an extent that the children do not forget them.

The saying, "Use a word three times and it is yours," is worth remembering. Encourage the children to speak new words often in conversation. For example, you may hear Mary say, "I'm going to take the book back to the library." You ask, "Can anyone think of a different way Mary could have said that?" The word *return* may be suggested by some child; if not, you may supply the word and have Mary repeat her statement, using the new word. The word may then be placed in the "New Words" column for future drill. Such reminders keep the children alert, and soon you will find that they have acquired many new words and are using them voluntarily.

Of course the choice of words depends upon the grade being taught. In the first grade, have children chase one another to learn the word *chase*, or play with a ball to understand the words *bounce* and *bound*. Have them place objects *above, below, between, over, under, across, to the right, to the left*. The words being learned should be written upon the blackboard during the learning process.

Such sentences as follow are helpful in giving concrete meaning to unfamiliar words. "John, please sit *opposite* Mary." "I'm glad to see everyone working. No one is *idle*." "Who will *distribute* (or *collect*) the pencils?" (*Continued on page 66*)

When to Teach Phonics

ELIZABETH FORBES O'HARA

ONCE more phonics has come into respectability. Once more pedagogics, in its rhythmic swing, has discovered, or rediscovered, the value of phonics. No longer must a frantic teacher teach phonics behind closed doors; she may even put it down on her program.

So far, so good. But, if we complete the cycle blindly, as we have done so often before, tomorrow phonics will be a "must," the next day a cure-all, and then anathema and oblivion—for a time. This will happen if we are immoderate and unthinking. Wouldn't it be wonderful if just once, in a small way, we who talk so glibly about learning from history should take a dose of our own medicine and see phonics clearly for what it is?

Phonics is a tool, and as such it is neither good nor bad in itself but only in its use or abuse. Probably some cave man, on discovering that fire could burn his flesh as well as warm his home, tried to banish it from the ken of civilization. Mankind knows fire as a tool, and generally uses it with intelligence. Let us try to do the same with phonics.

Our written language is basically phonetic. Of course there are exceptions, thousands of them. Not only are there words with silent letters and peculiar variations of sound, which depart from the rules of phonetics (*enough, where, gone*), but there are also actual ideographs, signs for ideas instead of for sounds, such as 2, $, %, and =. Nevertheless, the bulk of our written language is so overwhelmingly phonetic that every child should be taught the theory of a sign for a sound. It is an important key that he should possess, if he is to enter easily into his heritage of knowledge.

Children who are naturally good readers, those who readily connect the symbol of a word or a phrase with its sound and meaning, should be permitted to read in their own way. They should know what we mean by phonics, should be encouraged to make use of their knowledge, but should not have phonic drill. Such drill will slow down and hamper the good reader. This is because he reads almost intuitively, apparently skipping many intermediate steps. He doesn't skip them really, but takes them with his subconscious mind. However, if we haul those steps up into his consciousness, we do nothing but entangle him, like the poor centipede who was asked to explain "which leg comes after which."

Slow readers, on the other hand, should have drill in phonics. This does not preclude use of word drill, phrase drill, or any other helps the teacher wishes to use. It is supplementary but just as important. Why must the slow reader have this drill? Because his subconscious mind does not have its own method of connecting the symbol with the word. We must give him a logical key that will help him work out new words and give him a start that will recall partly forgotten words. So, drill the slow child in phonics.

Perhaps many of us will remember that when phonics was on the skids some years ago, this story was told to emphasize its evils: "A young primary teacher was displaying a pupil who could rattle off the pronunciation of hundreds of long words as fast as they were written, even though he had never seen them before and didn't know the meaning of a single one."

Now what was wrong with what this teacher did? Nothing in itself. Have you never sounded out a word in your own reading without first knowing what it meant? What, then, was the teacher doing that was wrong? Like her critics, her teaching was guilty of unbalance. Also, she was probably drilling phonics into a child who did not need it. It was like supplying a crutch to a speedy runner.

The teacher acted on the principle that pronouncing words was the aim of reading. Her critics considered that getting the thought from the printed page was the only thing to work for. Of course they were right as far as they went, but they overlooked one thing: The child who doesn't know the words cannot possibly get the meaning.

She saw only the good in phonics; they saw only the evil. Let us try to see both sides of the picture. Let us realize that children need the logic of phonics to help them recognize words, but in addition to that they must also be able to get the meaning of the selection. Phonics is one small tile in the mosaic of teaching reading. It is important, but certainly not all-important. In fact it is not important enough to call down upon its head again the sentence of banishment which at one time dismissed it from our classrooms.

SEE NEXT PAGE

Arithmetic for Beginners

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ARITHMETIC is an important part of first-grade teaching. And when I say this I mean that a first-grade teacher cannot depend on chance experiences to give the child an understanding of what number means. The work must be planned. There must be periods of time through the day or week for actual number teaching. Yet many teachers have had it instilled into them that reading is the only thing which has any importance in the first grade!

It is rather commonly accepted that if a child has learned to read with a satisfactory degree of fluency in his primers and first readers by the end of the first year, there is nothing more to worry about. Reading readiness is the prevailing topic in every modern first-grade program. Do we hear much about *number* readiness? In reading, we search for the child's level of achievement; we group our classes according to ability and experience, and shift children from one group to another according to their individual response.

All children do not learn to read at the same rate, and it is just as true that all children do not respond to number concepts with equal rapidity. If this be true, number teaching cannot be merely incidental, with the same incidental teaching for every child. Number concepts do not come to an average or below-average child with just a small amount of incidental, often "accidental," teaching. As in reading, we need to find out just where every child is and what he knows. Then we must group, and plan, and teach, as we do in reading.

How little of this is done! One reason why the teaching of arithmetic is such a problem in the third and fourth grades is that the child is given twice as much work as he is ordinarily able to grasp with the limited background that he has obtained through his earlier "incidental" number experiences.

"Every child in my class can count to fifty," an enthusiastic teacher will say. Her pupils *can* call the numbers! But when we ask one child to count out ten sheets of paper and bring them to us, he is just as likely to bring only eight, or perhaps twelve. Ask him to count the children in a certain row. He will repeat the numbers fluently, but probably has included six or seven children by the time he counts to four, showing that he is not really counting at all.

At the end of the first year, we ordinarily expect the child to have acquired the following abilities.

Rote or rhythmic counting of numbers from 1 to 100.

Rational counting of numbers as far as the child will need it in actual counting of objects.

Recognition of numbers from 1 to 100.

Writing of numbers from 1 to 100.

The meaning of numbers as symbols.

Recognition of the use of coins which he is likely to use at this stage—penny, nickel, dime, quarter.

Knowledge of certain units of measure: pint, quart, dozen, half-dozen, day, week, month, and other common measures he will be using.

An understanding of terms of comparison related to number: as, higher, wider, less than, more than, fewer.

We find that many children can count rhythmically to 10, and some of them as far as 100, when they enter school. In many instances it is unfortunate that there has been an attempt to teach the child before he goes to school. Here is one who says mechanically, "1, 2, 3, 4, 5, 7, 9, 10," just as he says "Little Jack Horner." It takes much valuable time to get him to put in the 6 and 8.

Since rhythmic counting will precede rational counting, or the use of numbers as symbols, rhymes will aid in getting the proper sequence of numbers from 1 to 10, as:

One, two, three, four, five,
I caught a hare alive;
Six, seven, eight, nine, ten,
I let him go again.

One little, two little, three little Indians,
Four little, five little, six little Indians,
Seven little, eight little, nine little Indians,
Ten little Indian boys.

There is one thing that needs stressing at the very beginning of your number teaching. Children love to make figures. Parents are thrilled when Johnny comes home with 1-2-3-4-5 made on his paper. But why do teachers hurry so with this first figure-making that a third of the children learn to make some figures backwards or upside down? And the habit stays with them up into the grades!

The teacher needs to have definite periods in which the child is actually taught how to go about making each figure. This should be taught as carefully as we teach him the correct strokes for making the letters. Draw a line on the blackboard so that he can see how the figures are placed on the line. Then his 3 will not lie down and the tail of his 9 will be properly placed. Show him where every figure is started, and insist that he begin it in the right place. Repeatedly show him the correct strokes and see that he follows the right lines in making each number. Tracing figures under direction is also a valuable exercise.

Much number teaching can be done from a calendar. On the second day of the month the 2 can be practiced. On the third day of the month practice making 3's.

Or the calendar can help in this way: "Who can find on the calendar what date it is today? Let's count up and see how many days we have in this month. Count the number of days in a whole week. How many school days are there?" Mark the sunshiny days and the rainy days on a calendar; at the end of the month count to find how many there were of each, and which predominated.

Other suggestions for rational counting follow.

Let one child bounce a ball. The children count, and one child puts on the blackboard the number that tells how many times the ball was bounced.

The teacher claps her hands and has some child record the number of claps that he hears.

Count and record the number of girls or boys present.

Count the number of books, pencils, or scissors needed.

Don't take it for granted that the child recognizes numbers. The fact that he can write them from 1 through 10 is no indication that he actually knows an 8 as an 8. Numbers can be put on cards and the child can learn to recognize them through seeing them and hearing them frequently called. The writing of these numbers should be an interesting experience for a child.

Sometimes day after day a teacher will tell the class to write the numbers from 1 to 100 for seatwork. What a jumble there generally is on a sheet of paper when this is finished!

If you do have a pupil write the numbers from 1 to 100, try to give him a hectographed sheet with 100 squares laid off in rows of ten. This not only helps him to write the numbers in a neat, orderly way, but it makes it much easier for the teacher to detect an error.

For other experiences in writing numbers meaningfully, direct the child to write the numbers that tell:

How many fingers he has on one hand.

How many days there are in a week.

How many days there are in a month.

How many hours are in a day.

How many pennies there are in one nickel.

How old he is.

How many stripes there are in the flag.

Or: Write the number that comes just before 20, just after 41, and so on.

The teacher will need to provide situations that will develop an understanding of terms of comparison. For example, she may ask:

Which is larger, a chick or a hen?

Which is smaller, a boy or a man?

Which is less, a day or a week?

Which is older, a boy or his daddy?

Who lives farther from school, Tom or John?

Who is taller, Mary or Lois?

Experiences with number groups are very necessary in developing number concepts. Such experiences may be given in many ways, for example with counters. Distribute a group of counters—toy pennies, splints, small blocks, or the like—and devise activities in which the counters can be used to help fix group concepts.

One of the simplest exercises is matching, or making one group equal another. If the teacher makes four marks or holds up four fingers, the children are to lay down the same number of counters.

Comparison is slightly more difficult. The teacher may say, "Put three blocks together. Now put five blocks below them. How many more blocks are in the second group?"

Playing a hiding game is always enjoyable. A child has a group of objects, say pencils, and a box. He holds up one pencil, and then four more, and then places them in the box. The children are to tell how many pencils are now in the box, after which some child is called upon to take them out and count them.

The time chart on the opposite page is especially appropriate for January, when clock and calendar are used as the basis for many problems about time.

No teaching of number combinations is necessary in the first grade. But occasions will arise when the child will need to make combinations. Try always to get him to see a combination *as a whole*. For instance, suppose it is the combination of 1 and 2. Present it to him in this way. Have three children stand. (He may comprehend more easily if you select two girls and one boy.) How many children do you see? Let us count them—one, two, three. How many girls are there? How many boys? How many did we count in all? Then, one child and two children make three children.

Let us hope that first-grade teachers will come to realize that arithmetic has a definite place, instead of an incidental place, in the first-grade curriculum. It is here that the child needs to get a clear concept of number meanings and number relationships. Don't crowd him. Limit the work of each child to what he can do successfully. Ascertain his real needs and begin there. Careful attention to number orientation and to number readiness for the different stages will do much to prepare him for the work of later grades.

TEACHING THE THREE R'S

A TIME CHART

60 seconds = 1 minute

60 minutes = 1 hour

24 hours = 1 day

7 days = 1 week

365 days = 1 year

52 weeks = 1 year

12 months = 1 year

10 years = 1 decade

100 years = 1 century

A TESTING PROGRAM

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THERE are various ideas as to what a testing program really is. To me, a testing program is a series of tests given to pupils to measure not only *their* advancement but also *my* progress as a teacher.

To find out how much the pupils already know about a unit to be undertaken before any actual study has occurred, a pretest should be given. This is usually made up of about twenty-five factual questions. The advantages of the pretest are that it shows the teacher what materials must be stressed throughout the unit and what materials may be touched upon lightly. Thus much time is saved which might have been wasted. Another advantage is that it gives the child himself a preview of the unit. It helps him to organize and think about the unit. It also serves as a stimulus so that he will be eager to find out the answers to the questions which he missed in the pretest.

The final test comes after the unit is completed; or, if it is a long unit, a final test is given upon completing each division of the unit. It should be made up of any number of factual and reasoning questions. Not only should the memory of the child be tested (by using factual questions) but his reasoning ability should also be tested.

Facts are very necessary to a child. If he does not have the facts about a particular situation, he is completely at sea in his attempt to reason or think about that situation. We should drill and test on facts until the child has memorized them and knows them thoroughly. But we should not stop there. (Many of us stop teaching just where we should begin!) Only after the facts are known are we ready to tie the isolated facts into a new whole within the child's understanding, and to use those facts as a basis for reasoning, thinking, drawing conclusions, and discovering and solving problems. Therefore, in the final test, we should include both factual and reasoning questions and problems.

What kinds of objective tests are reasoning tests? We may very easily fool ourselves into believing that we are testing a child's reasoning, when, in reality, we are just testing his memory or his ability to recall facts. A true reasoning question will make the child use and reorganize the facts that he has already learned in order to solve the problem before him.

Following is a brief classification of the two major types of test questions. After each type is mentioned, you will find an example to illustrate it. The factual types of questions will be taken up first, and then the reasoning types of questions. I have chosen questions on geography, as that is the subject I teach. The answers will be given in parenthesis.

Factual types of test questions.

1. The first type of factual question is the true-false or yes-no type. I seldom use this type of question, as there is too much chance for the pupil to guess. Moreover, such tests are very difficult to word correctly.

Examples are:

Columbus discovered America in 1492. (True)

The continent of South America has attracted as many settlers as the continent of North America. (False)

2. Another type is the so-called multiple-choice type. Here the pupil must choose only the correct word or fact which makes the statement true. Example: Cotton is grown in (a) Maine, (b) Texas, (c) Ohio, (d) Washington. (Texas)

3. A third type is the completion question, in which the pupil must recall the exact fact which will fit into the statement to make it true. For example: The largest fresh-fish market of the United States is the city of _____. (Boston)

4. A fourth type is the matching question. The statements are placed in one column, and the correct responses are placed in a second column. One column is numbered; the other is lettered.

Example:

1. Texas
2. California
3. Georgia

a. the state which produces the most peaches

b. the state which produces the most iron ore

c. the state which produces the most fruit

d. the largest state in the United States

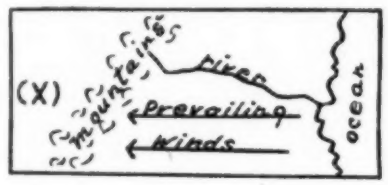
(1. d; 2. c; 3. a)

There should be more statements than there are places for answers, to overcome the possibility of arriving at the unknown answer by a process of eliminating the known answers.

The reasoning type of test question.

Now let us turn to the reasoning type of question. In a reasoning question the pupil must be compelled to use certain fundamental principles in order to solve the problem correctly. A few illustrations will point out the meaning.

1. One type of reasoning question is the picture type. For example, in the following picture, arrows show the direction of the prevailing winds, and one is to put an X in the section of land that will have a dry climate.



The geographic principle involved is that when air rises it loses its moisture. Therefore, the land on the leeward side of the mountains would have a dry climate.

2. A second type of reasoning-test question is the multiple choice, in which the answer selected is a sentence, phrase, or clause. The pupil must know the basic principle in order to select the correct response. For example: People in the mountains are usually (better educated, more industrious, less progressive, more progressive) than people on the plains.

The geographic principle involved is that "a mountain environment tends to produce isolation of the people." Therefore, there is less progress in the mountains than on the plains where communication is easier.

A reasoning type of question is more difficult to originate than the factual type. It tests the ability to *use* fundamental principles rather than the ability to *recall* those principles. It is necessary that the child inculcate the fundamental principles into his thinking and acting.

One reason why we should classify questions as reasoning and factual is to determine whether a proper proportion of reasoning questions is being given. It is easy to fill a test with factual questions and include very few reasoning problems.

Also, classifying the questions helps us keep clear, in our own minds, the exact kind of answer to a question that we may expect.

A third reason for classifying them is that it helps us to teach for factual information, which involves primary memory and recall, and for the ability to use, in reasoning and in solving problems, the factual information which has been gained.

The necessary forms to record the information from the tests.

Before one can check the test papers, several forms are required. These should be simple and so skillfully developed as to be quickly completed. If they are too complicated they will result in a waste of time.

Three forms are all that are necessary to get the information that will be helpful. The first (see Form I) is one on which can be recorded the number of pupils whose test marks fall between specified limits. The number taking the test can be recorded and the median score obtained.

Form II will give information pertaining to the number of correct responses to each test item, indicating whether the question was factual or reasoning. By using these forms with both the pretests and the final tests one is able to determine whether the pupils have improved or not, whether the questions which had the greatest number of correct responses were of the factual or the reasoning type, and what kinds of lessons one should stress in the future.

Form I

Teacher_____
Class_____
Kind of Test_____
Date_____

Score	No. of Papers
100	1
95-99	1
90-94	2
85-89	4
80-84	13
75-79	5
70-74	4
65-69	3
60-64	2
55-59	
50-54	
45-49	
40-44	
35-39	
30-34	
25-29	
20-24	
15-19	
10-14	
5-9	
0-4	
Total No. of Papers	
Median Score	

Form II

Teacher_____
Class_____
Kind of Test_____
Date_____

Type of Question: R=Reasoning, F=Factual	Test Item	Correct Responses
F	1	30
R	2	33
F	3	10
F	4	12
R	5	22
R	6	15
R	7	34
R	8	32
F	9	8
R	10	7
F	11	22
R	12	24
R	13	28
	Etc.	Etc.

Form III

Teacher_____
Class_____
Kind of Test_____
Date_____

Pupils' Names	Score
1 James Brown	98 (highest)
2 Thomas Jones	96
etc. etc.	etc.
35 Jane Smith	25 (lowest)

In Form III, the names of the pupils are placed in the order of the scores received, beginning with the highest and ending with the lowest. Thus, one can see at a glance the names of those (*Continued on page 66*)

SCIENCE FUN WITH ANIMALS

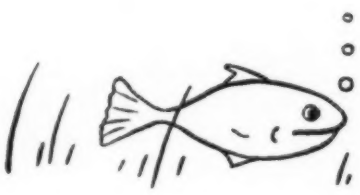
ROSE LEARY LOVE

Teacher, First Grade, Public Schools, Charlotte, North Carolina

Read the sentences. Then look at the pictures.
Write Yes or No in the box beside each picture.

Some animals drink milk.

puppy

fish 

rabbit

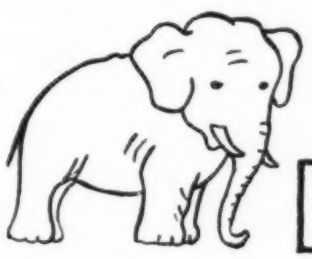
Some animals are small.

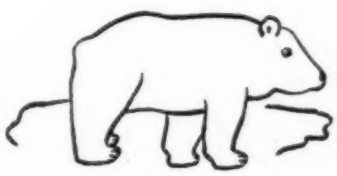
rat

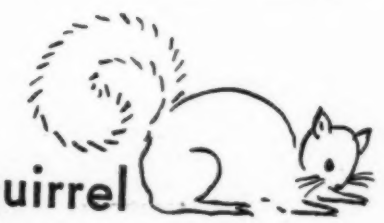
cow

duck

Some animals are large.

elephant 

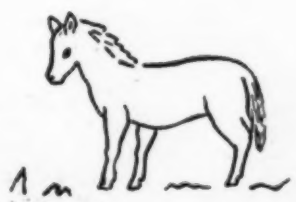
bear 

squirrel 

Some animals work for us.

reindeer

butterfly

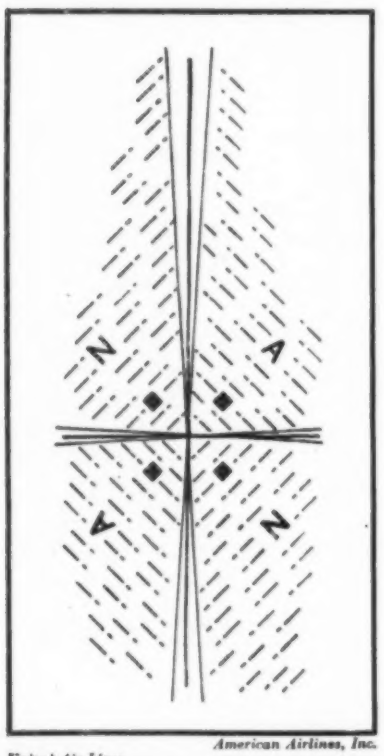
horse 

DOROTHY H. GRIMM
Teacher, Fifth Grade,
Public School No. 133, Brooklyn, New York

Traffic Rules of the Air

American Airlines, Inc.

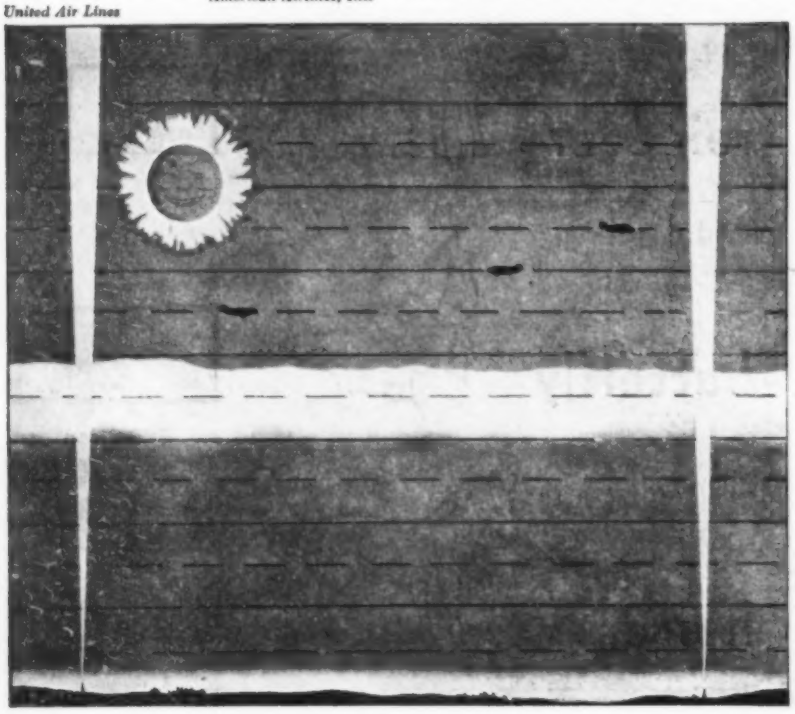
At the Washington National Airport the control tower has a radio receiver for each air line. It is air-conditioned and its windows are nonreflecting, to eliminate glare. On the roof are seen the beacon, wind gauge, and wind-direction indicator.



American Airlines, Inc.

The radio beam (see diagram at left) tells a pilot whether he is on his course. A continuous tone says "yes"; the Morse Code A or N warns him he is on one side or the other. In the diagram below, broken lines indicate odd thousands of feet; unbroken lines, even thousands (see text, *D*3). Vertical beams indicate cones of silence over radio range stations.

United Air Lines



Even before the United States entered World War II, there were thousands of Americans who could pilot a plane. Rules had to be made to provide for the safety not only of flyers but of people on the ground. Now, with many more thousands who have been trained as pilots by the Army and Navy, it is certain that after the war there will be a vast number of planes in the sky, and traffic problems will be acute.

Civil air regulations are concerned with pilots, their planes, the airways, and the operation of planes on the airways. (The last two overlap.)

A. Pilots.

1. A student pilot must (a) be at least sixteen years old and if he or she is under eighteen the written consent of a parent is required; (b) be of good character, and a loyal citizen of the United States or an allied nation in sympathy with the United States; (c) have good eyesight and hearing and no physical defect, though glasses are permissible; (d) never take any passenger, except an instructor, for a flight.

2. A private pilot, to get a license, must (a) be at least eighteen years old; (b) have the qualifications of a student pilot; (c) pass a written test on weather, navigation, regulations, maintenance; (d) have accomplished 35 hours of flying—of which 18 must be solo—including a cross-country flight and a flight test.

3. An air-line pilot, to get a commercial license, must (a) have had 200 hours of solo flying or, with a flight school, 160 hours; (b) have passed flight maneuver tests; (c) have passed a written ground-school test.

B. Planes.

1. Airplanes must be registered with the Civil Aeronautics Administration and pass an airworthiness test.

2. Large license numbers must appear on upper surface of right wing, lower surface of left wing, and both sides of vertical tail surface.

3. Letter N signifies United States registration.

C. Airways.

1. Airways are roads through the air, found on all air maps.

2. An airway is marked by a straight line from the center of one city to the center of another, but the airway extends ten miles on each side of the line.

3. Pilots need not travel on airways, but if they do they must have a two-way radio and obey rules for airways.

4. Airways are named on the civil-airways maps by number and color; to avoid traffic congestion, they have rights of way in this order: Green, Amber, Red, Blue.

5. Where two airways cross, there is a control zone of intersection, with a radius of 25 miles from the radio range station.

D. Operation of planes.

1. Safe altitudes—1,000 feet over the highest building in a city, 500 feet above open country, 300 feet above open water.

2. Visibility (the greatest distance toward the horizon at which large objects can be seen clearly).

a) At 1,000 feet altitude, visibility outside a control zone (space over a control airport) must be one mile; inside a control zone visibility must be at least three miles.

b) Ceiling (cloud base) must be at least 1,000 feet above ground and pilot must keep at least 500 feet below it.

c) In flying through clouds, a pilot must have at least 2,000 feet of clear space on each side.

d) Visibility in miles is given on every weather map for each station, and pilot must consult this before making flight.

3. Aircraft flying east or north fly at odd thousands of feet; those traveling west or south use the even thousands.

4. If two aircraft are flying head on, each must change its course to allow 500 feet between them.

5. Radio range stations send out signals over the airways, and planes are required to fly on the right side of the radio range beam.

6. Types of aircraft have right of way in this order: balloon, glider, airship (dirigible), airplane.

7. At an airport, all planes give right of way to one making a landing.

8. Signals.

a) Airplane carries these lights between sunset and sunrise: green, right (starboard) side, and red, left (port) side, each visible two miles; white, rear, visible three miles. Airship carries same lights but in pairs.

b) Distress signal. By radio, SOS or PAN; by two-way radio, Mayday (French *M'aidez*, Aid me); by flag, NC; in case of forced landing, a square with a circle above or below.

TEACHING SUGGESTIONS

FOR PRIMARY GRADES

Discuss street traffic. Why is a policeman needed at busy intersections? What else controls traffic?

Visit an airport. Watch planes circling, landing, taking off.

Can you see any signals being given? Can you find the control tower?

Read a story about a trip taken in a plane by a girl or boy. What words are there which you would not find in a story about a train trip?

Draw pictures of airplanes. With colored crayons put red and green lights in the proper places.

FOR MIDDLE GRADES

On a bookcase fasten labels reading 1,000 feet, 2,000 feet, 3,000 feet, 4,000 feet. Label the levels for eastward air travel *E*, those for westward travel *W*. Place model planes or mounted pictures of planes on the shelves, facing properly. Similarly, show planes going north and south.

After visiting an airport, draw a diagram to show the runways and the passenger terminal.

Discuss: Why are airports often miles from the center of a city?

What different ways are there of signaling?

Find out how to show SOS and PAN in dots and dashes.

Pretend that you have been forced to land on your school playground, which is an isolated spot. What would you use for a distress signal?

FOR UPPER GRADES

Plan a trip to the nearest airport. List the things that you especially want to observe. Make a report on these items to the class later.

Make a list of the rules for safe flying.

What does a pilot need to know about weather before taking off?

Make diagrams to illustrate some of the airways regulations.

Watch for a plane at night, and notice the lights it carries.

If a relative of some pupil is a civilian pilot, or is on leave from air force duties, ask him to tell the class about air traffic.

FOR FUTURE FLYERS

Pictures for Your Bulletin Board

American Airlines, Inc.

Landing a Plane

Here a control-tower operator is directing a plane to land. How does he get in touch with the pilot?

On the table is a plan of the runways. How does this help the control-tower operator?

The dial on the left shows how hard the wind is blowing. What is its speed?

The center dial indicates the wind direction. What is it?

What time is shown on the clock?

Why are all these things important in landing a plane?

American Airlines, Inc.

A Signal Light

A pilot and an operator are inspecting a traffic-control light in the tower.

The light is thrown five miles or more by a parabolic reflector. What is this? (See an unabridged dictionary.)

A green light gives an O.K. to a plane in a take-off position or to one circling above for a landing.

What does a red light signify to a taxiing pilot or to one circling above the airport?

STORIES TO READ

Sally Learns to Cook

LOUISE PRICE BELL

Sally was too small to go to a real school, but she went to a "cooking school" at home. Her mother was the teacher. This story tells us about her first cooking lesson.

ALTHOUGH Sally was hardly big enough or old enough to go to school, she wanted to go to school very much. She often played school. Sometimes she would be the teacher and act grown-up. Sometimes she would be the pupil and make believe she was studying hard.

Sally had a blackboard and some long pieces of white chalk. She liked to draw pictures on her blackboard and she often tried to copy the letters at the top. Sometimes she did very well, or so her mother told her.

Sally liked to watch her mother when she was cooking and baking in the warm sunny kitchen. "Am I big enough to learn to cook?" she asked one bright afternoon.

"Of course you are, Sally," Mother said. "We can have a cooking school right here in our own kitchen."

"Goody, goody, goody!" cried Sally. "I'm going to cooking school! I'll need a clean apron," she decided.

"You'll need clean hands, too," added Mother.

Soon Sally had put a red and white checked apron over her blue dress. It was a very pretty little apron which Grandma had made for her. Then she soaped and scrubbed and rinsed her hands until they were very clean.

"Now I think I'm ready to learn to cook," Sally told her mother.

"What would you like to make?" Mother asked with a smile.

Sally puckered her forehead. "What *do* I want to make?" she said softly. "Let me see— let me see—" Then she said, "I want to make something for Daddy. What does he like best?"

"Daddy likes everything, just as you do," answered Mother, "but one of his special favorites is baked custard."

"Then please teach me to make that," cried Sally. "Really, Mother, I'd like to learn how to make it."

And so Sally had her first cooking lesson. Her mother taught her how to measure the salt and the rich creamy milk. She taught her how to beat the eggs with the egg beater. Sally liked that; she liked to hear it go whir, whir, whir.

Sally learned how to tell the numbers on Mother's measuring cup. She learned how to fill the cup with sugar to the mark that said "½ cup." She learned to fill the glass custard cups, place them in the pan, and pour warm water around them. She learned how to set the oven regulator. Mother then slid the pan into the oven and Sally washed the dishes that she had used, dried them with a clean towel, and put them in the cupboard.

"The kitchen looks very neat and clean," said Mother, "and that is an important part of your cooking lesson, Sally."

Sally watched the clock very closely. When the hands were on the numbers that Mother had said would mark the time the custard should be done, Sally and her mother peeped into the oven.

"Oh, oh, oh!" squealed Sally, in delight. "How beautiful!"

Mother smiled as she carefully took the pan from the oven, set it on the table, and lifted out the custard cups so that they could cool.

The custards were golden brown on top—just the way Sally liked them. They looked very nice indeed.

"When shall we give Daddy a cup of baked custard?" asked Sally. "He doesn't know I made it. He doesn't know I have had a cooking lesson."

"Why not give Daddy the baked custard for his dessert tonight?" suggested Mother. "He will like to have it then, I'm sure."

"I think so, too," agreed Sally.

That night at dinner Sally could hardly wait until time for dessert. When it came she watched her daddy's face.

He swallowed a spoonful of custard. Then he looked at Mother and said, "This is about the best baked custard that I ever had. Is it a new kind?"

"No," answered Mother. "It's not a new kind, but a new cook made it." She smiled across the table at Sally.

"Not Sally!" said Daddy. "Not my little girl who is hardly big enough or old enough to go to school?"

"Yes, Daddy," said the proud little girl. "I *am* the new cook. I'm old enough and big enough to learn to cook in our own kitchen. I made the baked custard for your dessert. I'm glad you like it. Some day soon I am going to learn to make something else to surprise you, if Mother will be my teacher."

Mr. Weatherman's Troubles

JULIA CLAIRE O'CONNOR

Through this fanciful story about the weather, a valuable lesson is pleasantly taught—that we must all pull together and do our bit in order to make the world a happy place.

MR. WEATHERMAN was upset. There was a frown between his green eyes as he looked around the pantry of his house which was built on the edge of the sky.

First he noticed the bottom shelf, where he stored his Sunny Weather. There he saw bottles and bottles and bottles of Sunshine standing in even rows.

Next he looked on the second shelf where he stored his Rainy Weather. There he saw jugs and jugs and jugs of Rain standing in even rows.

But when he looked on the very top shelf where he kept his Snowy Weather, he could not see even one jar of Snow.

Mr. Weatherman rubbed his chin for a minute. Then he turned toward his wife, who was busy painting the sky a bright blue.

"Wife," said he, "where is all our Snow?"

Mrs. Weatherman shook her head sadly. "We have no Snow. You used up every bit of it last year."

"Then I must go over to the Snowmaker's factory at once," answered Mr. Weatherman. "Perhaps he has some of this year's Snow ready for me. I need some."

So he put on his vest which was orange, the color of the bright sun. He put on his coat which was silver, the color of rain. And he put on his hat which looked just like a big white snowflake. Then he went out of his house which was built on the edge of the sky, and hurried over to the Snowmaker's factory.

The Snowmaker was sitting beside his Snow Mill. And he looked very sad.

"May I have a little Snow today?" asked Mr. Weatherman.

"I have no Snow," the Snowmaker said. "And I am not going to make any more Snow, ever."

"You are not going to make any more Snow?" asked Mr. Weatherman in a surprised voice. "Why not?"

"I am tired of making Snow."

Then Mr. Weatherman inquired, "Who will make the Snow if you do not? No one else up here in Weatherland knows how to make Snow."

"Couldn't you get along without Snow?" the Snowmaker suggested.

Mr. Weatherman shook his head. "Of course not," he said. "The World Children would be very unhappy without any Snow. They wouldn't be able to build snow men on their front lawns. And there wouldn't be any slippery hills for them to coast down on their sleds."

The Snowmaker didn't speak for a minute. Then he said, "You are right. I mustn't make the World Children unhappy."

"Will you keep right on making Snow, then?" asked Mr. Weatherman.

The Snowmaker nodded his head. "Right away I shall start my Snow Mill," he said. "And by tomorrow I can send you enough Snow to make a nice little Snowstorm."

That made Mr. Weatherman very happy. So he started back toward his house which was built on the edge of the sky. *(Continued on page 57)*

OR TELL

Say "Ours"

WINNIFRED J. MOTT

Mary Lou interested her whole class in a War Stamp club—all but Ann, who thought that the little she could do was unnecessary. In the end Ann became an active member.

MARY LOU LESTER looked proudly at her War Stamp book. There were ten stamps in it, all pasted in their proper places. She thought it was very good of her father to say that he would buy ten stamps for her every week.

Presently, however, a tiny inner voice began to trouble her. "You needn't think so much of yourself," said the tiny voice. "You didn't buy the stamps. You didn't give up anything for them. Why don't you get some yourself?"

Mary Lou's response was quick. "But I have so little to spend." After that, the inner voice said no more.

That night, Mary Lou was doing her homework, her mother was knitting, and her father was reading the evening paper. Suddenly, he threw it on the floor, saying in a voice almost like a groan, "These things must be stamped out—they must be!"

His daughter pricked up her ears. "What do you mean, Daddy? I thought stamps were something you licked and put on letters, or into a book, like my War Stamps."

Her father's firm, brown hands were clamped down hard on the arms of his chair as he answered, "To stamp out means to crush, to put underfoot, to put out of existence. That's what I meant when I said these things must be stamped out—cruelty to small nations, greed, hate, selfishness, fear. And every one of us must help. Every one of us!" He picked up the paper and folded it carefully. His hands trembled a little.

Mary Lou, somewhat taken aback by this odd behavior on the part of her usually jolly father, said no more, but one phrase stuck in her memory. "To put underfoot," she murmured to herself. "I'd like to have a share in stamping out things like those Daddy was talking about; probably a lot of girls and boys in school would, too." Then, with growing excitement, she seemed to see a group of children standing together. Each child stamped his left foot down HARD, and promised to buy at least one War Stamp a week, out of his own money.

Thus was born "War Stampers, Inc." Mary Lou added the *Inc.* because she had seen it on her father's stationery, and it looked important.

It was not long before every girl and boy in the grade, except one, had become an enthusiastic member. That one was Ann Summers. Ann simply was not interested. She said, "Our side is going to win anyway; and this stamping business is silly."

In vain, Mary Lou, organizer and president of the club, argued, "I should think you'd be ashamed to be the only one in our grade who isn't a member. You're not a bit patriotic."

"I know some children in the other grades who think as I do," Ann declared stubbornly. "What difference will ten cents a week make? Please don't bother me any more."

Entirely out of patience, Mary Lou said crossly, "Why don't you start a club of your own, if there are so many who think as you do?"

"Maybe I will," replied Ann, walking away with her head in the air.

A whole week went by, and Ann was not troubled by any of the members of War Stampers, Inc. Then, after school one night, she ran to catch up with Mary Lou, and started walking home with her. Ann said very little except "hello" until the two reached the corner of her street. Then she said in a low, somewhat ashamed tone, "Do you still want me to join your club?"

Mary Lou could scarcely believe the evidence of her small pink ears. "Do you mean you are willing to stamp your left foot hard and promise to buy at least one War Stamp a week?" she asked unbelievingly.

Ann nodded her head, a slow, deep flush rising beneath her freckles.

Then Mary Lou asked the question she didn't want to ask, but the question she knew she just had to ask: "But—what changed your mind?"

Ann drew a long, unsteady breath. "When you said, the other day, 'Why don't you start a club of your own?' I knew you were just fooling. But I *did* ask some of the girls what they thought, and they said they agreed with me. Our side would win anyway—and what difference would ten cents a week make? There were four or five of them, and—and you know I'm good in arithmetic, and I started to figure." Ann raised her eyes, and sighed. "I thought to myself that ten cents a week for *one* wouldn't matter so much, but if a lot of people thought that way, it would matter, oh, so much. And I was thinking, too," added Ann honestly, "that when victory does come I'd be ashamed to be happy—if—if I hadn't helped somehow." *(Continued on page 63)*

John's Birthday Gift

LORENE D. HEINEMAN

John couldn't have his usual birthday party; but his big friend Richard made an outdoor feeding station, so that John could have a winter-long party for the birds.

A WET snow was falling. John stood at the window, discontentedly drumming his fingers on the sill. Everything was wrong. Tomorrow would be his ninth birthday, and he could not have a party because his mother had to help his father in the store. His cousin Jane could not come over to play because she had to take care of her baby sister. It was too bad!

Just then he saw Richard, all bundled up, come around the corner of the house. Richard was his eighteen-year-old neighbor, who was soon to go into the Army Air Corps. John thought there was no fellow so fine as Richard and hoped some day he could be like him.

Richard waded through the snow to the big oak tree near the window. He fastened something up on the trunk of the tree. It looked like a box or a birdhouse, but it was open in front, with a lattice across it. There was something in the box.

John ran to the door. "What did you put on the tree, Richard?" he asked eagerly.

Richard winked mysteriously. "It's your birthday present from me. You keep an eye on it and perhaps by morning it will spring a surprise on you. I'll come back then to find out."

With his nose pressed to the pane, John watched the snow swirl around the box all the rest of the afternoon and into the deepening dusk. Soon there was a little drift on its roof, but nothing else happened. Finally, he turned away, disappointed, thinking that Richard had funny ideas about surprises.

But right after breakfast the next morning, he hurried to the window to look at the oak tree. The snow had stopped in the night. Yes, the box was there, just as before. But wait! There were tiny tracks all over the drift on its roof. As John looked at these, there was a quick flash of black, white, and red, and, as if it had burst all at once from the sparkling sun and snow, there was a bird clinging to the front of the little box.

"Hey!" shouted John excitedly. "Something *has* happened to the box on the oak tree." He ran to tell Mother just as Richard came in, stamping the snow from his boots. John pulled him to the window. "Look, something has happened!"

Richard laughed. "I wondered how long it would take the birds to find your suet feeder."

"Is that what the box is?" asked John. "What does it mean?"

"A suet feeder is anything that holds scraps of meat and suet on a tree or post so birds can get at it to feed," said Richard. "In winter, in times of heavy snow or ice, it is often hard for the birds to find enough to eat unless we help them out a little. Your first guest, eating out there now, is a red-headed woodpecker."

John watched the bird as it rapidly pecked off bits of suet with its strong bill. "See how he sits on his tail," he said.

"That's the way all woodpeckers eat," Richard *(Continued on page 63)*

SEATWORK ON AIRPLANES

ELIZABETH CHRISTINE MILLER

Supervising Teacher, Lincoln Laboratory School, Michigan State Normal College, Ypsilanti, Michigan

We have had fun playing with our airplanes. Write a letter about them to me (or anyone you like).

With modeling clay make ½ dozen airplanes.

Answer Yes or No.

1. The rudder is at the front of an airplane.
2. Some airplanes have both a pilot and a co-pilot.
3. The fuselage is the body of the airplane.
4. The Wright Brothers flew the first airplane.
5. Radio helps airplanes to find the airport.
6. Some of our planes carry mail.
7. An air stewardess is a man helper on a plane.

Draw these pictures.

1. An air stewardess.
2. A pilot.

Make a border of airplanes around the page.

Add the following.

5 gliders	2 parachutes
3 gliders	7 parachutes
4 pilots	9 airplanes
2 pilots	1 airplane
8 wings	9 balloons
2 wings	2 balloons
9 airports	2 hangars
5 airports	4 hangars
9 levers	6 bombers
6 levers	6 bombers

WE LEARN ABOUT AIRPLANES

A UNIT FOR PRIMARY GRADES

ELIZABETH CHRISTINE MILLER

Supervising Teacher, Lincoln Laboratory School, Michigan State Normal College, Ypsilanti, Michigan

If your pupils are specially interested in airplanes, and of course they are, satisfy them with a study covering several weeks. This unit shows how one teacher did it.

WHEN the children returned to school after the Christmas vacation, they brought many toy airplanes and talked of them with great zest. They drew pictures of airplanes and modeled them from nonhardening clay. So genuine was the children's interest that it became evident that airplanes were the things for this group to discuss, make, read about, sing about, ask questions about, and enjoy. One child suggested that we make a hangar for our airplanes, and our unit was thoroughly launched. It was carried on for ten weeks.

OBJECTIVES

A. General.—To help the children:
1. To grow naturally.
2. To work happily with one another.
3. To express themselves fearlessly in creating things.
4. To work well in a group.
5. To gain further skill in tool subjects—reading, spelling, numbers.
6. To form good habits and attitudes in the appreciation subjects—music, art, language.

B. Specific.—To help each child:
1. To make model airplanes.
2. To learn about different kinds of planes.
3. To find out about the parts of an airplane.
4. To learn how airplanes help us.

ACTIVITIES AND EXPERIENCES

A. Contacting someone who knows about airplanes.—In discussions, questions arose that none of the children could answer. One child suggested that we could ask a pilot. Another thought the group could visit our airport. Others, however, pointed out that such a trip would not be permitted in wartime. So it was finally decided that we invite a pilot to talk to us and answer our questions. An invitation was written and accepted.

B. Formulating questions.—On the blackboard were listed the questions to ask the pilot.
1. Who says "Contact" first?
2. What good is the wind sock?
3. Why is it necessary to take off into the wind?
4. How does an airplane send messages to another plane?
5. How are pictures taken from an airplane?
6. How fast can an airplane fly?

C. Entertaining a guest speaker.—The pilot came—wearing his wings—and answered most of our questions.

D. Finding answers to additional questions.—These methods were used.
1. Reading.
2. Looking at pictures.
3. Asking people who know.

Inside the hangar a radio operator is at work. Above it, many pupil-made airplanes are "flying." Notice also the wind sock.

E. Associated activities.
1. Singing airplane songs.
2. Reading airplane poems aloud.
3. Finding and reading airplane stories in many books.
4. Using rulers for measuring.

F. Creative activities.
1. Making original stories, poems, songs, and riddles.
2. Building a large airplane hangar.
3. Making a frieze of air activities.
4. Drawing pictures of airplanes and pilots.
5. Making a large airplane as a group project.
6. Making airplane pictures, putting them in the opaque projector, viewing them, and discussing them.

OUTCOMES

A. Skills.—The children became more adept in:
1. Finding stories on a certain topic.
2. Thinking and talking about planes.
3. Mastering new words and harder stories.
4. Speaking before an audience.
5. Drawing, constructing, modeling, painting.
6. Handwriting, spelling, numbers.

B. Knowledges.—The children added to their fund of information about:
1. Kinds and uses of airplanes and parts of an airplane.
2. Airplane stories, poems, songs.
3. Famous people in aviation.

C. Attitudes.—They showed:
1. Better control of self.
2. Greater interest in machines and in people.
3. Pride in accomplishments.
4. Increased willingness to co-operate.

D. Appreciations.—They were more keenly aware of the importance of:
1. Man's ability to conquer the air.
2. The service to mankind rendered by great fliers.

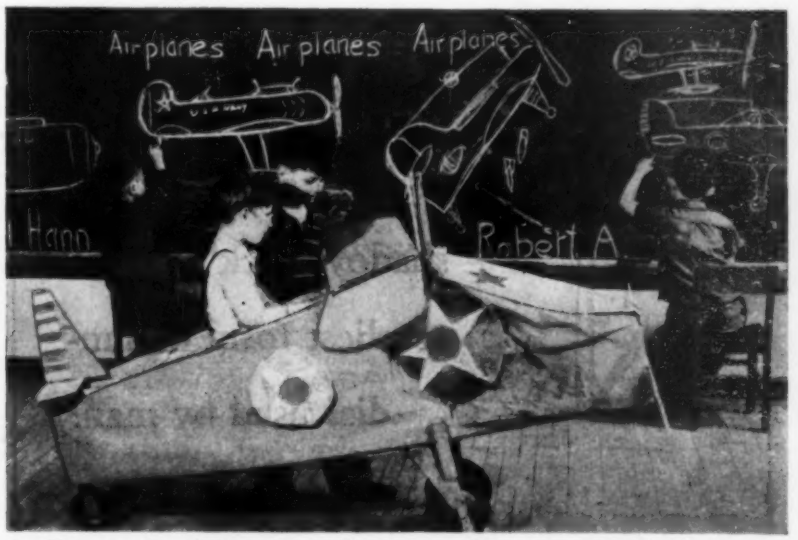
INTEGRATIONS

All the school subjects were used in our study. Greater application was given to reading so that stories about airplanes could be read more easily. While one boy was measuring materials to make airplanes, he sensed the difference between *three inches* and *three feet* for the first time. Manuscript writing seemed essential when we wanted to write invitations to other classrooms to visit our airport. Conversational ability improved as we explained our airport. The pupils showed a greater willingness to take care of their health because pilots must be healthy.

LEADS TO OTHER ACTIVITIES

Some of the activities that received their impetus from this unit were a study of spring birds, making a health store, studying wind, making kites.

The boys built an airplane, using an orange crate and strips of wood. They are working on the wheels, wings, rudder, and instrument board.



Here is the airplane in a later stage. The boys are thinking out ways to make and fasten the wings. Notice the blackboard drawings.

READY-TO-USE TESTS FOR

Time and Timepieces

HELEN CROSS FORD

Formerly, Teacher, Public School, Gumboro, Delaware

I. *Answer the following questions.*

1. With what two units of time is the sun associated?
2. From what heavenly body do we derive the name for a unit of time?
3. How did the ancient Greeks date an event?
4. From what did the Greek measure of time get its name?
5. Besides the divisions of time based on natural changes, what man-made time units can you mention?
6. What is the most common portable instrument for telling time?
7. What portable timepiece is seldom seen?
8. Who use this less common timepiece? Why?
9. What is the original meaning of the word *clock?*
10. What "marks only sunny hours"?
11. Formerly, what device made of glass was used for showing the passage of time?
12. Shakespeare said, "The sands are numbered that make up my life." To what sand did he refer?

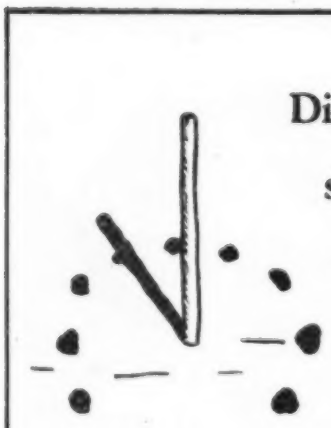
II. *Fill each blank with the word or group of words which makes the statement true.*

1. The bell in the Clock Tower of the Houses of Parliament in London is called _____.
2. More clocks are made in _____ than in any other state.
3. Primitive peoples reckon time by the _____ and the _____.
4. _____, England, is the point from which Standard Time everywhere is reckoned.
5. The North American time _____ are Atlantic, Eastern, Central, Mountain, Pacific, and Alaska.
6. The ancient Romans called the first day of the month *calends*, from which we get the word _____.
7. Julius Caesar devised a system of recording time which came to be known as the _____.
8. This system was altered by Pope Gregory XIII in 1582, and the revised system is called the _____.
9. The American colonies used the "Old Style" until 1752, and when _____ was born in Westmoreland County, Virginia, in 1732, the date was given as February 11.
10. A.D. 1944 means _____.
11. At the meridian 180 degrees from Greenwich, we find the _____ Line.
12. When crossing this line, westbound Pacific vessels set the date one day _____.
13. A radio program is broadcast from Hollywood, California, at 5:00 P.M.; it is heard in New York at _____ P.M.
14. Eastern War Time is one hour _____ than Eastern Standard Time.

III. *If the statement is true, write* T *after it; if it is false, write* F *after it.*

1. Geneva, Switzerland, has long been famous as a watchmaking city.
2. One of the largest watch factories in America is at Walton, Massachusetts.
3. B.C. means "before civilization."
4. There are 86,400 seconds in a day.
5. In leap year, a day is skipped or leaped.
6. 1944 is a leap year.
7. A stop watch is used by the police to stop criminals.
8. One primitive way to measure time was to burn a cord which had knots at regular intervals.
9. Ship's time is the local mean time of the meridian where the vessel happens to be.
10. The dividing lines between time zones are perfectly straight.
11. Days and nights are of equal length at the Equator.
12. The earth revolves around the sun once every month.
13. Electric clocks do not have to be wound.

(For key, see page 65)



Did you know that the shadow stick was the earliest form of sun-dial used by man?

Did you know that a shell was one of the first water clocks?

"Evangeline"

ELSA MURISON

Teacher of Remedial Reading, Public School, Plainfield, Wisconsin

I. *If the statement is true, write* T *after it; if it is false, write* F *after it.*

1. The village of Grand Pré was in Newfoundland.
2. The French burned the village.
3. Some of the farmers went to Louisiana.
4. Basil Lajeunesse was the blacksmith.
5. Evangeline's father accompanied her on her journeys.
6. The Druids were ancient forest priests.
7. Evangeline at last settled in New York.
8. The arrival of wild pigeons seemed to warn of the coming of the plague.
9. Gabriel died of the plague in Philadelphia.
10. Evangeline was resentful because she found Gabriel too late.

II. *Choose the word or group of words in parenthesis which makes the statement correct.*

1. The soldiers held the men prisoners in the church (five hours, one day, five days, a week).
2. Evangeline's father died of (the plague, shock, exposure).
3. Evangeline listened to ghost stories by a (Sioux, Chippewa, Hopi, Shawnee) woman.
4. Evangeline stayed at the Catholic Mission (a week, a month, a year, several years).
5. The underlying theme of the story is that (bravery in danger is a virtue, virtue is its own reward, love may survive in the face of great difficulties, good triumphs over evil).

III. *Write the answer to each of the following questions.*

1. For what reason had the boats come, did Gabriel think?
2. What event was being celebrated by a party just before the soldiers arrived?
3. Why did the British send the villagers into exile?
4. What is a simile? Quote one from the poem.
5. What is a metaphor? Quote one from the poem.

IV. *Match each of the names in the numbered list with the correct identifying phrase in the lettered list.*

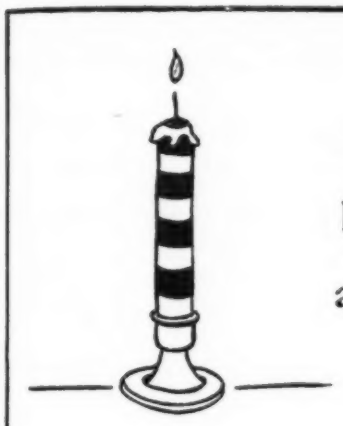
1. Benedict Bellefontaine
2. Basin of Minas
3. Gaspereau
4. Atchafalaya
5. Basil
6. Gabriel Lajeunesse

a. lover of Evangeline
b. river near the village
c. bay on which the village was situated
d. father of Gabriel
e. Evangeline's father
f. river in Louisiana

V. *In each group of possible synonyms, choose one to match the italicized word.*

1. forest *primeval*—private, original, principal, cut-over
2. accents *disconsolate*—broken, hoarse, quiet, sorrowful
3. *secluded* village—shady, small, deserted, hidden
4. *tranquil* evenings—rainy, peaceful, noisy, unending
5. incense *ascending*—going upward, escaping, whirling round, spreading out
6. *ethereal* beauty—earthly, starlike, fading, delicate
7. feathered *seraglio*—hat, nest, harem, bird sanctuary
8. *valiant* youth—cowardly, brave, handsome, quarrelsome
9. *inclement* weather—windy, foggy, stormy, warm
10. *regent* of flocks—driver, ruler, shepherd, owner
11. *ponderous* saddles—handsome, heavy, leather, comfortable

MIDDLE AND UPPER GRADES



Did you know that barred candles were a form of fire clock?

12. in regular *cadence*—rhythm, order, line, count
13. *monotonous* drone—soothing, annoying, tiring, one-toned
14. his Majesty's *mandate*—mantle, scepter, robe, decree
15. *fantastic* shapes—fancy, fairy-like, queer, gruesome
16. in friendly *contention*—conversation, hilarity, sympathy, struggle
17. *extinguished* her lamp—upset, broke, turned out, cleaned
18. *vibrant* sound—loud, sibilant, pulsating, soft
19. summons *sonorous*—imperious, pleading, churchly, full-toned
20. multiplied *reverberations*—incantations, echoes, reflections, revolutions
21. fragrance *celestial*—flowerlike, sweet, strong, heavenly

VI. *With which of these groups did Evangeline have some contact?*

a. Quakers	f. soldiers
b. Moravians	g. pirates
c. Mexicans	h. farmers
d. Indians	i. jewelers
e. Eskimos	j. exiles

VII. *Fill each blank with the word or group of words which makes the statement true.*

1. The name of the notary public was .....
2. The priest's name was .....
3. The villagers of Grand Pré were natives of .....
4. "The city of the Quakers" refers to .....
5. Evangeline found Gabriel in an .....
6. As Gabriel died, Evangeline said, ... (*For key, see page 65*)

A History Alphabet

SISTER STELLA REGINA

Teacher, Eighth Grade, Saint Monica's School, Rochester, New York

Each answer begins with a letter of the alphabet in order.

1. A territorial possession purchased by the United States in 1867
2. An English general defeated in the French and Indian War
3. The war which taught our nation the value of union
4. Governor of New York State
5. The only amendment to the United States Constitution that has been repealed
6. The slogan of the presidential campaign of 1844
7. The chief engineer of the Panama Canal
8. The oldest college in the United States
9. The people who migrated to America because of a potato famine
10. The nation whose armed forces fired upon Pearl Harbor
11. The state in which Daniel Boone made the first settlement
12. The lawmaking branch of the government
13. The oldest organized force in the United States military or naval service
14. The attempt of a state to prevent enforcement, within its boundaries, of a federal law
15. Another name for the famous ship "Constitution"
16. The wish of all Americans
17. The people who founded Pennsylvania
18. The war for independence
19. Our national anthem
20. A tax on imported goods
21. The system by which runaway slaves escaped into Canada
22. The colony that was settled in 1607
23. A great Negro educator
24. A famous diplomatic incident involving the United States and France
25. Where Cornwallis surrendered
26. The first name of the twelfth president of the United States

(*For key, see page 65*)

States and Their Capitals

HELEN CROSS FORD

Formerly, Teacher, Public School, Gumboro, Delaware

Let pupils do this as an open-book test, for practice in reference work.

I. *Write the name of the capital of each state in the following list.*

1. Alabama	7. Arkansas
2. Oklahoma	8. Colorado
3. California	9. Indiana
4. Arizona	10. Nevada
5. Pennsylvania	11. Connecticut
6. Florida	12. Idaho

II. *Of what state is each of the following cities the capital?*

1. Des Moines	7. Raleigh
2. Bismarck	8. Pierre
3. Olympia	9. St. Paul
4. Baton Rouge	10. Santa Fe
5. Albany	11. Trenton
6. Cheyenne	12. Helena

III. *Select the state name within each parenthesis which will make the statement correct.*

1. Lincoln is the capital of (Illinois, Nebraska, Kentucky).
2. The capital of (Delaware, New Hampshire, New Jersey) is Dover.
3. (North Carolina, New Hampshire, Massachusetts) has Concord as its capital.
4. In Jefferson City you would find the state capitol of (Virginia, Missouri, Nevada).
5. Jackson is the capital of (Mississippi, Tennessee, Michigan).
6. (Georgia, Maine, Texas) has as its capital the city of Augusta.
7. The capital of (Massachusetts, North Carolina, Oregon) is Salem.
8. In Charleston (West Virginia, South Carolina, Illinois) is the state capitol.
9. Springfield is the capital of (Massachusetts, Illinois, Ohio).
10. (Indiana, Pennsylvania, Maryland) has Annapolis as its capital.
11. Columbia is the capital of (South Carolina, Missouri, Mississippi).
12. The capital of (Ohio, South Carolina, Mississippi) is Columbus.

IV. *Match the name of each state or capital in the numbered list with the correct name of a capital or state in the lettered list.*

1. Rhode Island	7. Tennessee
2. Austin	8. Topeka
3. Richmond	9. Lansing
4. Wisconsin	10. Vermont
5. Boston	11. Georgia
6. Utah	12. Frankfort
a. Nashville	g. Massachusetts
b. Atlanta	h. Michigan
c. Texas	i. Providence
d. Salt Lake City	j. Madison
e. Kentucky	k. Montpelier
f. Kansas	l. Virginia

V. *What capitals, of what states, are on the following rivers?*

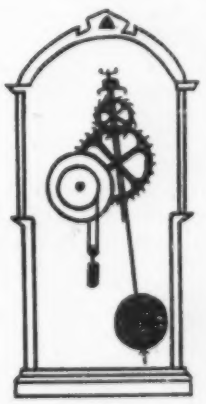
1. Merrimac	11. Severn
2. Arkansas	12. Pearl
3. Susquehanna	13. Missouri
4. Kentucky	14. Scioto
5. Mississippi	15. Great Kanawha
6. Connecticut	16. Hudson
7. Kansas	17. Canadian
8. Delaware	18. Cumberland
9. Charles	19. Willamette
10. Kennebec	20. James

VI. *The origin of the name of each state is indicated below. The number in parenthesis shows how many states are in a group. Identify each state.*

1. A United States president (1)
2. Foreign country (1)
3. Tree-covered mountains (1)
4. European rulers (7)
5. Explorers or colonizers (3)
6. Valley in Pennsylvania (1)
7. Island in English Channel (1)
8. Old French province (1)
9. English county (1)
10. Island in the Aegean Sea (1)
11. Spanish "Feast of Flowers"—that is, Easter (1)
12. Other Spanish names (4)
13. Shoshone "Oyer-un-gen" or Algonquin "Wau-re-gan" (1)
14. Indian (24)

(*For key, see page 65*)

Did you know that the first clocks had neither face nor hands, but only a bell?



Studying the Compass

FOR ALL GRADES

HAZEL BUITENVELD MOSCH

Formerly, Teacher, Fifth and Sixth Grades, Public School, Savage, Montana

CHILDREN of every grade level are interested in the compass. Even primary children can understand what it does. The necessary materials for its study include, in addition to a compass, a magnet, a sewing needle, a saucer, and water. If each child in the class can be supplied with these materials, so much the better.

APPROACH

Should a child ask a question about a compass, the teacher may say, "Well, Peter, I will bring a compass tomorrow and we will look at it."

A pupil's introduction, however, is not at all necessary, for interest in the subject is easily aroused. The teacher may simply say, "How many of you can float a needle in water?"

PROCEDURE

If the class is small enough, let the children gather informally around a table or desk. If the class is large, there may be several groups, each with a saucer of water and a needle.

The children take turns trying to float the needle on water. They must be careful to hold the needle exactly level when placing it on the water, and the water must be quiet, or the needle will go to the bottom.

If hands are not steady enough, try placing a square of paper on the surface of the water. Lay the needle on that. When the paper is soaked, gently push it down, leaving the needle on the surface of the water.

Be sure that the children notice that the needle does not point in any set direction.

Now stroke the needle with a magnet and again place it on the water. This time it points a little east of north (in our part of the country).

Let different members of the class try magnetizing and floating the needle. Also try different needles to show that any needle (not too large) will act the same.

As the children work, various matters of interest may be discussed, but don't force the discussion. Sometimes it is well to let the children play with the needle to their hearts' content first, before you try to turn their thoughts to the "why" of the thing. Whether discussed during or after the experiment, the following questions are likely to arise.

1. What makes the needle point to the north?

There is a spot in the earth, near the North Pole, which is called the North Magnetic Pole.

2. Why doesn't the needle point due north?

The magnetic pole is not the same as the geographical pole.

3. Is there any way the needle can be prevented from pointing north?

Place a magnet near by and the needle will be drawn toward it.

Show a compass. Discuss its structure, how the needle is allowed to swing in a horizontal plane, and what the letters on the compass card mean.

If the children need practice in directions, this is a good time to give it. Teach the letters on the compass card. Name a direction and have the children point that way until they know thoroughly north, east, south, west, northeast, northwest, southeast, and southwest.

Write *North, East, South, West* on cards, and thumbtack them to the four walls of the classroom. Leave the cards up for a time so that all pupils will become thoroughly familiar with these points of the compass.

Discuss the rising of the sun in the east, and its setting in the west.

Review information learned: Point toward the Pacific Ocean, toward Canada, toward Mexico, toward the South Pole, toward ....., toward ..... (supply names of places which the children know). Such exercises will tend to make every child use his new knowledge in his daily life.

Let the children take a compass to the playground, and experiment with it, so that they may find out by actual experience that it will always point in the same direction.

Discuss how this little instrument is used. It is needed for keeping a ship or airplane going in the right direction, for land surveyors, for explorers, and in some cases for travelers.

Supply several small bar or horseshoe magnets. Use the magnets to pick up nails and other bits of iron and steel. Try to pick up paper, rubber, cloth, a penny, and so on, with a magnet. Let the children discover for themselves what a magnet will attract and pick up (only iron and steel).

Place a compass on a table. Pass a magnet back and forth over it and watch the needle fluctuate. Why does it do so?

If there are older pupils, especially if there are some who know how a compass works, discuss:

1. Is there anything which will make a compass point in the wrong direction?

A large deposit of magnetite may do so. Iron ships may cause the compass to be unreliable. Let the pupils use a magnet to attract the compass needle so that it will not point in its usual direction.

2. How would a compass act at the geographical north pole? At the magnetic north pole?

At the geographical north pole the needle would point toward the magnetic pole. At the magnetic pole itself the needle (in theory at least) would, if allowed, point downward.

3. Let interested pupils look up the exact latitude and longitude of the North Magnetic Pole and then locate this pole on the map. Let them find out about the corresponding South Magnetic Pole. Let those who care to do so calculate the distance between the geographical pole and the magnetic pole.

4. Suggest for the benefit of the pupils who can read well enough: "You can find more about this subject in our encyclopedia. Look for *compass, magnet, magnetite, lodestone*, and other words you may think of. You may read about magnets in this science book." Here the teacher may show a book which contains material on magnetism.

5. If the ability of the class permits, the teacher may say, "Any of you who looks up anything about this subject on your own initiative and prepares a talk about it may give your talk before the class."

A TRUE-FALSE TEST

At another science period, give this written test. (Each statement is to be labeled *True* or *False*.)

1. Any piece of iron will magnetize a needle.
2. The point of a compass or one end of a magnetized needle will point toward the north.
3. The compass is really a magnetized needle in a box.
4. Any needle will point north when floated in water.
5. Sailors, surveyors, and explorers need compasses.

KEY

1. False	3. True	5. True
2. True	4. False	

Check the answers and discuss anything which does not seem clear.

Experiments with Air

FOR ALL GRADES

HELEN HALL FICHTER

Formerly, Teacher, Second Grade, Cumberland School, Whitefish Bay, Milwaukee, Wisconsin

HOW IT ALL BEGAN

In our social-studies class, we were learning about transportation. Because of popular enthusiasm we were spending considerable time on airplanes. The textbook we used said that in order to understand how airplanes work it was necessary to know a great many things about the properties of air. To find out what the class already knew about air, I asked these questions.

1. What is air?
2. Does air take up space?
3. Is air strong?
4. What happens when air becomes chilled?
5. What occurs when air is heated?
6. How far up does the air go?

Their ideas, for the most part, were vague and often entirely erroneous. I did not tell them whether or not their answers were right. We decided instead to see whether we could find out by experimenting.

THE EXPERIMENTS

Many of the experiments were extremely simple. The equipment used consisted mainly of common household articles.

Does air take up space?

To prove whether or not air takes up space, we performed the following experiment.

We filled our empty fish bowl three-quarters full of water and floated a ball on the surface. We inverted an empty drinking glass over the ball and pushed the glass down to the bottom of the fish bowl. We noted that the water and ball within the glass were at a lower level than the water outside the glass. We discussed what we saw and decided that the air in the tumbler prevented the water from rising. Air was taking up space.

Is air strong?

We tried several experiments to decide this question. First, we colored some water with beet juice and sucked it up into a straw. When a finger was put over the top end of the straw, the colored water stayed in place. Raising the finger slightly immediately caused the water in the straw to drop. We concluded that the air on the bottom of the straw was pushing up so much that the water could not drop out. When the finger was raised, the air pressure from above, plus the weight of the water, pushed it down.

To show again the strength of the air we filled a drinking glass with water and placed a piece of paper over the top. When we inverted the glass the water did not come out, but seemed to be held in place by the piece of paper. The air in the room was pushing up against the paper, holding it in place. The force of the air was stronger than the weight of the water.

Referring to an encyclopedia, we learned that the air pressure on an average-sized man is as much as the weight of three elephants. A man could not carry three elephants on his back. However, since the air pressure is equally distributed we do not notice this tremendous weight. From an elementary science book we learned that at sea level air pressure is about fifteen pounds per square inch.

How does temperature affect air?

To discover the effect on air of heat and cold, we dropped a piece of burning paper into an empty milk bottle. When the fire had gone out, we placed a shelled hard-boiled egg in the neck of the bottle. As the air cooled it contracted, making a partial vacuum. The stronger air, then, on the *(Continued on page 68)*

TEETH and HOW TO CARE FOR THEM

A UNIT FOR MIDDLE GRADES

BEULAH I. TIMMERMAN

Formerly, Teacher, Fourth Grade, George Washington School, Kenmore, New York

Through a delightful combination of serious work and purposeful play, these fourth-grade children carried out a health study which brought many rewarding outcomes.

SOME educators in formulating the aims of education have given first place to health. The basic task of ensuring the formation of health habits is peculiarly the task of the elementary school. Here definite standards must be raised and sound health habits formed in order that the body and mind may function normally.

ORIGIN OF THE UNIT

Our unit was initiated by a discussion on teeth in the Daily Health Club. This club emphasizes daily hygienic habits, especially cleanliness of face, hands, and teeth. The pupils responded enthusiastically by telling stories about their own teeth problems. Some of the pupils asked permission to build a miniature dentist office in the schoolroom.

OBJECTIVES

A. General aims.

1. To improve the general health of the child.
2. To correct unsound health habits and to establish sound ones.
3. To promote cleanliness.
4. To teach facts and theory relative to the care of the teeth and mouth.
5. To develop initiative, confidence, and self-reliance.
6. To teach pupils to co-operate.
7. To help prepare the child to be an asset to society in later life.
8. To teach the child to solve his own health problems.

B. Specific aims.

1. To interest the child in his teeth, their number, kinds, uses, and value.
2. To teach the child how to care for his teeth and mouth.
3. To teach proper methods of brushing the teeth.
4. To show how to massage the gums.
5. To emphasize the importance of visits to the dentist.
6. To explain the value of proper diet in building sound teeth.

PROCEDURE

Informal discussions were held in the classroom, and the pupils decided what they wanted to do, what materials would be needed, and how the work should be done.

A. Formation of committees.—The following committees were formed: building and equipment, dentist's chair, dental instruments, painting, sewing, flower, picture, magazine, sanitation, and art.

B. How the committees functioned.

1. From the kindergarten room, the pupils borrowed a playhouse, which was placed at one side of our classroom for the dental office. Orange crates, the blackboard, and a screen made the waiting room.
2. One child brought a desk and a chair; others a table, a typewriter, a cash register, a telephone, a desk lamp, a magazine rack, and four chairs. These made up the furniture in the waiting room.
3. For the dentist's office, a cabinet was obtained, and the instruments were supplied largely by a dentist, whose daughter brought chisels, forceps, brushes, hand mirror, a covered dish for cotton, and a flashlight. Others brought small packets containing materials used for fillings which they had obtained from their dentists. Models of teeth and molds for teeth were also secured. As these articles were brought, they were displayed and discussed and allotted to their proper places in the office.
4. A small desk chair was converted into a dental chair. First, a cushion was placed on the seat, and the whole was covered with black oilcloth to represent leather. A pillow was attached to the back by means of some metal pieces from a toy building set. This made the headrest.
5. A group of boys constructed some necessary equipment. The sterilizer consisted of a square tin box with a perforated cardboard inset, and the basin was formed by placing a tin box on top of a plunger, which represented the pipe. This was placed at the side of the dentist's chair. From a square board, which served as a base, parts of toy building sets were built upward and outward to represent a drill. To this was fastened a round tin pan, which was the dentist's tray. After observing a real X-ray machine, the boys constructed a similar object by using a box, rounded cardboards, building sets, and a pointed paper cup.
6. The painting committee painted the waiting room, the furniture, the X-ray machine, and cabinet a lettuce green because that was the color of the playhouse. The wash basin was painted white.
7. A group of girls made and arranged white curtains at the windows and brought towels and white linen for the office. Pictures and magazines, such as *Child Life, Hygeia,* and *Dental Survey,* were placed in readiness for the prospective patients.
8. A flower committee furnished the needed touch of color in the waiting room, and two enterprising pupils made an attractive sign, "Dr. Noe Pain," for the door and a certificate, duly sealed and framed, for Dr. Noe Pain in the dental office.
9. The sanitation committee busied themselves in keeping the office and instruments clean.
10. Since the blackboard formed one side of the waiting room, the pupils decided to put appropriate drawings on it. Two pictures were drawn—one "The Army of Prevention," the other "The Four Molar Teeth Men."

C. Other activities.

1. The pupils made drawings to be used as lantern slides to show the different types of teeth, their location in the jaw, proper methods of brushing, and the dangers of neglect.
2. Poetic alphabets were written about teeth, for example:

A is for Apple
Which makes our teeth strong.
With plenty of vitamins
You won't grow wrong.

X is for X ray,
A wonderful machine
That permits the decay of a tooth
Plainly to be seen.

3. Booklets containing original stories and pictures were prepared.
4. Pictures and charts were mounted on the bulletin board.
5. An assembly program was prepared.
6. Original poems about teeth were composed, such as the following.

My Teeth

I clean my teeth three times a day,
To keep the bad decay away.
You must clean your teeth each day;
That is what the dentists say.

Are your teeth real nice and white?
Or are they just an awful sight?
If you want your teeth real white,
Scrub and scrub with all your might.

Carolyn Hall

A Smile

A smile is such a lovely thing.
It makes you want to stop and sing.
You can keep yours gleaming white
By cleaning teeth, morn, noon, and night.

Jack Davey

7. Many books and stories relating to health and teeth were read, both orally and silently.

How much the children learned while they played dentist!

CULMINATING ACTIVITIES

A. Assembly program.

1. A health play, "A Visit from Cho Cho," adapted from the book *Cho Cho and the Health Fairy,* by Eleanor G. Griffith (Macmillan), was presented. It showed a group of careless, lazy children who acquired sound health habits through the efforts of a health clown (Cho Cho), a speaking cow, and a number of fairies.
2. Lantern slides on the care of teeth were made by the pupils, and shown and explained by the different members of the class.
3. Speeches were made by two members of the class who represented a dentist and a dental hygienist.

B. Visitors' Day.—On this occasion our model dentist's office was open for inspection, and three pupils in uniform acted as dentist, dental hygienist, and office girl respectively.

SPECIAL FEATURES

A. Individual attention.—The dental hygienist of the Kenmore Schools talked to the class and examined the children's teeth in her office. A card was sent to each parent, reporting the condition of his child's teeth, and as the cards were returned showing the defect corrected, a record was kept on a chart in the classroom.

B. Visiting speaker.—A dentist of Kenmore gave a talk about the proper care of the teeth.

C. Visual aid.—The principal of our school showed the class a motion picture on teeth.

OUTCOMES

While the real outcome of the activity can only be measured in future years, some immediate results were apparent. One was increased zeal for the proper brushing of teeth. The parents became interested, and cooperated by having teeth defects corrected. Pupils were concerned when cavities were discovered. One pupil in particular was alarmed because she had to wait two weeks before she could have her six-year molar filled. Friendliness was established between dentist and pupil through frequent visits made to dentists' offices to obtain the necessary information for the activity.

TEACHING

At an early age children reveal talent in expressing their emotions through the medium of the arts.

How to Design—I

ANNA DUNSER

Director of Art, Maplewood–Richmond Heights Schools, Maplewood, Missouri

IF ALL available art materials are placed before a group of children and they are left to themselves day after day with not a word of inspiration, a few may do some surprising things and do them rather often, but it will be only those who have a high degree of intelligence in addition to a natural aptitude for working with their hands. The greater part of the whole group will do some creative work but make very little progress. A few children will get nothing done.

All children will profit greatly by recognition, praise, encouragement, and helpful suggestions. They will also profit by a purposeful discussion of their work. They can be led to be critical and thereby develop their good taste.

In the matter of choosing subjects, the children will, if always left to their own choices, repeat what they have done many times. They are likely to borrow an idea from a neighbor. They should therefore have some lessons in which a particular subject is given. They will then see other possibilities when again left to seek their own subject matter.

In working for abstract design, for example, it is easy to see what would happen if no suggestions were given. If nothing were said about a pleasing arrangement without representation, it might be months before some child happened to make an abstract design.

The teacher should have in mind many lessons, or a series of lessons, that will definitely stimulate the children to make good, original designs. She tells them that a design is simply a plan for placing their colors, spots, lines, or masses on the paper in some sort of order rather than in a haphazard fashion.

She may begin with a group design. A piece of paper is tacked on the wall or pasted on the blackboard, and some child is asked to put in the most important spot. This, the teacher explains, will be the spot everyone wants to look at first. Another child puts in another spot or a line, and a third child adds something that will hold the design together or keep it from being lopsided. Always this talk of holding the design together and keeping it well balanced makes for a good design.

The children then see the possibility of building a design and they will all be eager to try their hand at creation. They are not likely to follow the first design very closely, for they will feel that it is just one that some children made up, and that they can do just as well.

The feeling would be different if the teacher had made the first design. They would be puzzled to know how far they were supposed to follow her pattern. When children are hard at work on designs they should be praised for thinking of something new and different, but also for preserving unity and balance.

The finished products should be tacked up where they can be studied and discussed. The teacher should display all the work, not just examples that she considers good. The children will enjoy and profit by seeing their own productions among the others and at a distance. Viewed in this manner they take on quite a different appearance.

Children will enjoy picking out the designs that they like best, and it will be very enlightening to the teacher to see which ones are most popular. Sometimes it will be possible to point out definite qualities in the more popular ones, such as brilliance, contrasting colors, a center of interest around which things seem to revolve, or lines that radiate and hold a design together.

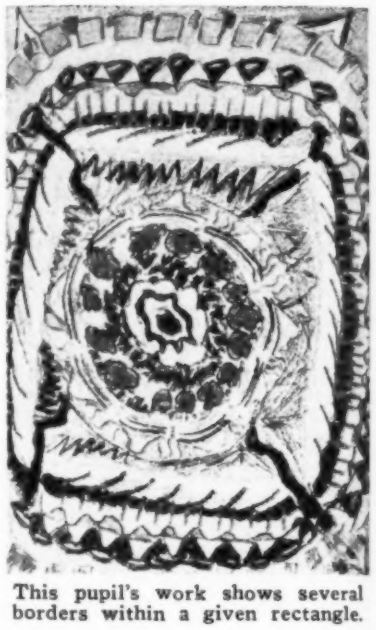
Be sure that children do not get the idea that this is the only way to build a design; but it is one way to begin. The first efforts may not be outstanding, but the teacher who quits with this first attempt misses a wonderful opportunity. It is merely the planting of the seed. In their second or third effort the pupils will really blossom out.

Another and quite different approach to design is concerned with space breaking. This is a little difficult for children under nine years of age. Post a sheet of paper or draw a rectangle on the blackboard and ask some child to draw a line across, dividing the area into two parts in an interesting way. The first attempt will almost invariably divide the rectangle into two equal parts and usually the line will be from one corner to that diagonally opposite. The teacher shows, before this happens or after, that two equal spaces lack interest because neither is more important than the other, and that the lines which begin and end in corners serve to lead the eye out of the picture. A person would not want to examine the margin before his eyes had had a chance to explore the whole design any more than a visitor would want to leave a garden before he had had a chance to look around.

Whether the teacher avoids the equal spaces and corner endings by cautioning against them, or permits the children to create them and then shows the dangers therein, the next step is to have some other child divide a similar rectangle in a more interesting way. After several divisions and subdivisions, the children can still find spaces that need dividing. This may be done with straight lines only, afterwards trying it out with curved lines; or it may be begun with all sorts of lines in the first design. Sometimes the spaces begin to resemble an object in nature. When they do, it is possible to develop "pictures." The spaces may then be filled in with various solid colors and patterns.

Another type of design is the repetition of units for borders. Very young children appreciate simple borders made by repetition. They can see the similarity between rhythm in music and rhythm in repetition of a border unit. They can illustrate graphically the sounds made by two light taps and one heavy tap, and other combinations. From simple straight lines for the repeated sounds they progress to triangles, circles, flower shapes, and other forms.

After they have the idea of repetition with variation within one unit of the border, they can work for continuity, placing units close together, and using joining lines. They can then begin to fit the parts together. Designs may be drawn for the pure joy of doing it, but an incentive is added by making designs for book covers, playhouses, and real house furnishings, such as curtains, wallpaper, rugs, dishes, and pillow tops.



This pupil's work shows several borders within a given rectangle.

Sometimes the teacher asks the pupils to make a border around the edge of a sheet of paper. When this is completed she asks them to make another just inside the first, and so on, the number depending upon the size of the paper and the width of the borders. A rectangle is left in the center. Any sort of picture or design may be fitted into the remaining space. Such a border may be drawn in crayon on cloth and made into a wall hanging. Older children may work out the units of the border with block prints.

The Marionette Stage

KATE ALICE WHITE

Principal, Washington School, Oglesby, Illinois

THE marionette stage of the professional is an elaborate affair, but such a stage is neither necessary nor desirable for a schoolroom marionette show. It is much better to have a simple stage that the children can make themselves.

The size of the stage varies with the size of the marionettes. For the marionettes described in the November 1943 issue of THE INSTRUCTOR, which are approximately a foot high, the stage should be 5′ wide, about 3′ 4″ high, and 3′ 4″ deep.

Make a frame, similar to a picture frame, using some type of soft wood that does not split easily, for the front of your stage. Build a similar frame for the back of your stage, but have it at least a foot wider and six inches higher. If possible, have the corners mortised or mitered.

Fasten the frame for the back and the one for the front of the stage together at the bottom by means of two boards each 3′ 4″ long. (Do not fasten the stage together at the top. There must be nothing to interfere with the manipulation of the marionette.) If necessary, brace the stage at the lower corners of both back and front.

Across the boards which join the back and the front frames lay a piece of heavy corrugated cardboard. This makes a stage floor that is both strong and light.

Over the front wooden frame put a proscenium arch of corrugated cardboard, made all in one piece if possible. The opening in the center of the cardboard should be about 4′ 11″ x 3′ 3″. Let the cardboard extend beyond the wooden frame on the outside for several inches. Fasten this cardboard securely to the wooden framework with short nails having broad heads, or with very short staples.

THE ARTS

The articles in this department give successful ways to develop creative work in various fields.

The cardboard front of the stage should be given at least three coats of quick-drying ivory enamel. When the paint is dry, paste a narrow strip of black *passe partout* all around the opening, about one inch from the edge, or paint a narrow line of black, to give the stage a more finished appearance.

Fasten securely to the back frame of the stage a piece of cardboard which may extend beyond the frame on both sides. With a piece of crayon or soft lead pencil, sketch an outdoor picture on this cardboard in bold, free outlines. Paint the sky, grass, trees, and other details. Do not try to be too naturalistic in your painting. Use either flat paint from the ten-cent store or poster paint.

At each side of the stage you will need at least two wings. Cut these pieces of scenery from heavy cardboard, having the edge toward the center rather irregular. Cut the wings several inches higher than the opening in the stage. They should also be cut wider than they will probably be needed. Before painting these wings, experiment to get their proper width and also their location. Add an easel back of light wood to each of the wings, so that they will stand up straight and can be easily moved. Sketch and paint in trees and foliage as you did for the backdrop.

If several sets of scenery are desired, make each backdrop on heavy brown wrapping paper and fasten it to a wooden rod. Fixtures to hold the rods should be attached to the front of the rear frame of the stage. These backdrops may be rolled up and stored in a small space when they are not in use. Wings to match each backdrop are essential.

To the back of the front frame of the stage fasten a double rod that is used for hanging window curtains. From green or brown velveteen or other material that is heavy but drapes well, make a ruffle that is about six inches wide when completed. Hang this ruffle (teaser) from the rod nearest to the frame. From the other rod hang matching long curtains, which should be in two parts in order that they may be opened and closed.

If footlights are desired, a string of Christmas-tree lights may be used. Build up the front of the stage with a piece of cardboard so that the lights are screened from the view of the audience. Most of the lighting, however, should come from the sides of the stage. Colored bulbs may be used, but it is generally more satisfactory, and easier, to manipulate a pane of glass of the desired color, which is held close to the light, and between it and the stage.

Sometimes the interior of a room is needed. Keep the furniture in the room simple and have as few pieces as possible, for it is difficult to handle a marionette without tangling the strings if there is too much on the stage. In a king's palace show an elaborate window, and drape the window to suggest magnificence. It is flat and out of the way. A chair with a high back is usually all that is needed besides the window. The chair may be made of corrugated cardboard or lightweight wood painted with gilt radiator paint and upholstered with material that harmonizes with the window hangings.

If a peasant's cottage is needed, make a small window high up in the wall. In the window fasten a pot of geraniums cut out of cardboard. Sometimes a table and chair are necessary for the story. Make a plain table and two or three chairs of cardboard. Paint them any color that is desired. Group them in such a way that they do not interfere with the action of the marionettes. When a fireplace is called for, keep it flat or paint it on the backdrop.

Very often toy dishes may be used. When the right size and kind of dishes cannot be obtained, they may be made in the same way as the marionette heads. [See THE INSTRUCTOR for November 1943.] After they are finished, they may be painted any desired color.

Tree trunks and logs may be made from cylinders of heavy cardboard, painted to resemble the bark of trees. If you need a picket fence, cut it out of heavy cardboard and paint it white. A house in the foreground may be made from a box of the right size. If the top of the house shows, it will have to be built up by adding a gable end before putting on the roof. Houses in the distance can be painted on the backdrop or on a wing placed well back on the stage. Bushes and vines may be made from heavy twine and pieces of lightweight wire. The stems are covered with green or brown crepe paper, and the leaves are made of green crepe paper.

When the stage is completed, place it on a table or desk. Arrange curtains flush with the painted cardboard front of the stage, above, below, and at the sides. Be sure that the curtains extend far enough so that the audience cannot see the persons who are manipulating the marionettes. Behind the stage, place a bench for the puppeteers to stand on, having it the right height so that the marionettes may be worked easily. Have a place to hang the marionettes when they are not in use on the stage. A hat rack is excellent for this purpose. Arrange a convenient place for all other properties that are needed.

Before the play begins, check to see that all properties are where they belong and that the strings of the marionettes are not tangled. See that the lights are in working order. (This is particularly necessary if Christmas-tree lights are used for footlights.) Now we are all set! Everybody ready? On with our marionette show! [In Miss White's next article, she will tell how to give a marionette play.]

Teaching Music Intervals

SISTER JEANNE MARIE

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CHILDREN in the lower grades frequently experience difficulty in learning the melodic intervals in music. I planned the following devices which have greatly helped me.

I draw a ladder on the blackboard and print the syllables on the rounds. (See Fig. 1.) The steps between *mi* and *fa* and between *ti* and *do* are half as large as the others, so the children learn at the very start that each of these intervals represents only a half step. In teaching intervals, I refer to this diagram, thereby aiding the children to visualize the interval and to think highness or lowness of pitch.

When the easy intervals, *do-mi-sol, mi-re-do, do-re-mi,* and so on, have been learned, I draw on the blackboard a large staff with the scale and mark the syllables inside the notes. (See Fig. 2.) Every day the key signature is changed to acquaint the children with the intervals in the different keys. We play a game of jumping "steps" on the staff.

In a short while it is no longer necessary to print the syllables inside the notes. The children can see at a glance when to jump one or two "steps." They can read their notes readily, and enjoy the novelty of doing so without any aids.

The children enjoy the "note game" particularly. Everyone wants to be a "note" on the human staff. I print on cardboard two sets of syllable cards. The children pin on their syllables—one on the front and one on the back—and the human staff lines up. (See Fig. 3.) A pupil stands behind and taps a "note" on the head, while the remaining pupils sing the indicated note. I also use this for drilling on difficult intervals in a song.

Another game that the children enjoy is our "flash-card game." Each pupil in one row is given a certain syllable. As I flash the interval, for instance *do-mi-sol,* the children who are *do-mi-sol* stand and sing the notes, the class repeating. This game really develops good ear training and keeps the children alert and attentive during the drill period.

Profitable seatwork using intervals can be given to the children. I print on cards, 3" x 5", the different intervals to be learned. The children study the cards and at a given period sing the intervals to me or to a pupil teacher. I have these cards numbered, and as the children sing the intervals, I check on small charts that I keep for each pupil. I can then see at a glance which intervals the pupil knows or doesn't know.

I also draw staffs on heavy construction paper and instead of drawing intervals in, I punch them out. I make these in the different keys and also use different measure signatures. The pupil places my staff on his (which corresponds exactly in size to mine), draws in the notes, and marks the measures. As I have no measure signs on mine the children must think how many notes are required for each measure. Sometimes the children write little poems below the staff, using one word for each note.

As a final incentive to learn the intervals, each pupil is given a staff drawn on construction paper 9" x 12". The staffs are hung on the bulletin board, and as the child learns an interval so as to sing it accurately, he draws it on his staff. (See Fig. 4.) The children vie with one another in learning the intervals.

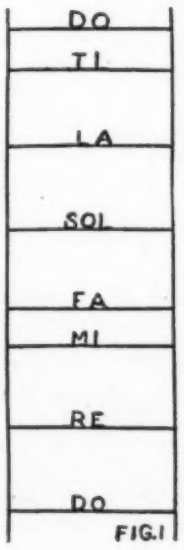

FIG. 1

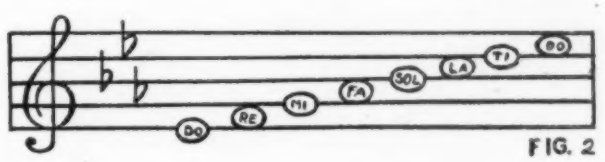

FIG. 2

FIG. 3

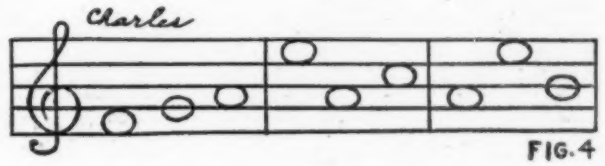

FIG. 4

RUSSIA—ONE SIXTH OF THE WORLD

HELEN M. WALTERMIRE

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Concise background material about the U.S.S.R. is hard to find. The up-to-date information in this article will be useful in current-events work and the social studies.

MUCH interest at present centers in Russia, but Americans know very little about this vast country. Russia (more properly called the Union of Soviet Socialist Republics, or U.S.S.R.) has been changing rapidly in recent years. Great strides have been made in science, industry, and the arts. A quarter of a century has seen a change from what was practically a feudal system under an autocratic monarchy to a twentieth-century culture that is highly technical.

In area, the U.S.S.R. is the largest nation in the world, stretching across the two continents of Europe and Asia from the Baltic Sea to the Pacific Ocean. It includes one sixth of the land surface of the earth, and has a population estimated at 192,000,000.

Today the U.S.S.R. is one of the greatest countries of the world—great not only in area and in population but in its influence on international affairs. It is necessary that we know as much as possible about Russia, and try to understand what has been taking place there.

When the United States became a republic, it established a democratic form of government—one "of the people, by the people, and for the people." In March, 1917, when Russia's Czar Nicholas II was forced to abdicate in a revolution that was almost bloodless, the first group that took charge were known as Constitutional Democrats. If they had had their way, they would have given Russia a government somewhat like ours. Two months later, a group of moderate Socialists, led by Alexander Kerensky, came into power. By November of the same year the extreme Socialists or Bolshevists had gained the upper hand. They overthrew Kerensky in a violent revolution and set up the Russian Socialistic Federated Republic of Soviets. (In Russian, the word *soviet* means *council*.)

In the United States, and in many other countries, there was a great deal of opposition to the kind of government that had been established in Russia, largely because the Bolshevists started out to spread their system to other countries. To most people, it seemed just as autocratic as the monarchy had been. Opponents of the Bolshevists in Russia were killed in great numbers. The Orthodox Russian Church was declared illegal, its property was seized by the government, and the clergy had to flee. For some years, all religion was opposed, and people were expected to deny belief in God.

The government took over industries, farms, and private property of all sorts, and started to have everybody work for the state. This did not mean as much change as it would have meant in the United States, for example, where millions of people have their own businesses or farms, or are owners of other property. In Russia before the revolution the great majority of the people were more like slaves than citizens. When farms were organized under the Soviet system, on a communal or "sharing" basis instead of being owned by great landholders, the change was really a good thing for large numbers of workers. The theory of government on which such a system rests is called *Communism*.

Everything in the line of improvement, instead of being left mostly to individual enterprise, was planned and carried out by the Soviet government. A "Five-Year Plan" was devised in 1927, to cover what the government wanted to accomplish in building up industry, reorganizing agriculture, improving the highways and the railroads, arranging better living conditions, and providing educational and cultural opportunities. From 1933 to 1937 the nation carried on a second Five-Year Plan, and in 1938 started on a third. If it had not been for this program, the U.S.S.R. could not possibly have done what it has in the war against Hitlerism. Some of the chief economic accomplishments of the first two Five-Year Plans are as follows:

A. First Five-Year Plan (completed December, 1932).

1. Mass production organized.
2. Large power plants constructed.
3. Agriculture reorganized on collectivist basis.
4. $26,000,000,000 spent on new capital construction.
5. Industrial output increased 119 per cent.

B. Second Five-Year Plan (completed December, 1937).

1. Economic co-ordination developed.
2. Rail and water transportation improved.
3. Northeast Passage opened to navigation, and Soviet Arctic developed.
4. $65,000,000,000 spent on capital construction.
5. Grain production increased 40 per cent.
6. Industrial output increased 121 per cent, U.S.S.R. taking first place in Europe in this respect.

Within recent years the Russian attitude toward certain matters has changed. There is now no official objection to religion, and persons are free to believe as they like. The government desisted from trying to spread Communism in other parts of the world. It began to see the advantages of co-operation instead of trying to play a lone hand.

In 1936 a Constitution was drafted which defines the U.S.S.R. as a socialist state of workers and peasants, with their local soviets as the political basis of the nation.

The Constitution provides for universal direct suffrage and a secret ballot. Although the Communist Party is the only one officially recognized, it is said that nonparty candidates are often elected to office. In 1937, in the first election after the Constitution was adopted, more than ninety million persons voted, and this was 96.5 per cent of the total voting population.

Above the local level, the U.S.S.R. is organized as follows.

A. Supreme Soviet of the U.S.S.R.—Chief organ of state power. Meets twice a year. Members elected for four years. Consists of two legislative chambers with equal rights.

1. The Soviet of the Union. One deputy for each 300,000 people.
2. The Council of Nationalities. A total of 713 delegates from union republics, autonomous republics, and autonomous provinces. Roughly, the union republics and autonomous republics correspond to our states and counties—but our counties are not represented in Congress.

B. Presidium.—Elected jointly by the two houses of the legislature. Consists of a president, 16 vice-presidents, and 24 other members. Acts when Supreme Soviet is not in session.

C. Council of People's Commissars.—Selected by the Supreme Soviet. Acts as administrative and executive organ of the state.

D. Supreme Court.—Highest judicial body. Its members, with those of special courts, are elected by the Supreme Soviet for five-year terms.

E. Union Republics.—Each has its separate government for local affairs, patterned on the union government. The most important of these republics is the Russian Soviet Federated Socialist Republic, which is Soviet Russia proper, consisting of 78 per cent of the total U.S.S.R. territory, and 70 per cent of the total population. Fifteen other soviet socialist republics are included in the union.

It is necessary to keep in mind that while this organization may seem similar to that of a democratic government, there is a strong concentration of power in the Supreme Soviet, in the bodies whose members the Supreme Soviet chooses, and particularly in the present head of the state, Joseph V. Stalin, who holds the following offices: deputy to the Supreme Soviet and member of its Military Council; premier; defense commissioner; chairman of the Committee for State Defense; commander in chief (marshal) of the army; general secretary of the Communist Party in the U.S.S.R.

In connection with the following outlines on various aspects of life in the Soviet republics, it should be explained that the war has halted many plans for development. Commerce of the usual sort is at a standstill. Much has been destroyed and will have to be rebuilt. The war has altered the population figures of such cities as Kiev and Kharkov. There has been an all-out concentration on the war effort.

A. Population.

1. Total (1939), 170,467,186; estimated total (1942), 192,695,710.
2. Largest city, Moscow, 4,137,018.
3. Second city, Leningrad, 3,191,304.
4. Third city, Kiev, 846,293.
5. Fourth city, Kharkov, 833,432.

B. Commerce.

1. Imports—machines and industrial equipment, iron and steel equipment, rubber, wool, precision instruments, live animals.
2. Exports—lumber (world's largest exporter), furs, grains, cotton goods, petroleum, flax, coal, sugar.
3. Chief countries with which U.S.S.R. trades—United States, Great Britain, Netherlands, China.

C. Internal problems.

1. No ocean ports free of ice in winter.
2. Great areas rich in natural resources are isolated.
3. There are many languages and many different customs.
4. The territories to be consolidated are vast.

(Continued on page 66)

HOW VITAL NEEDS ARE MET—OIL

A UNIT FOR MIDDLE AND UPPER GRADES

WILLA LEE TAYLOR

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Following the study of coal which was described in our November issue, the same group of pupils studied petroleum. Your class might well use a similar procedure.

PRIOR to our study of coal [see THE INSTRUCTOR for November 1943, page 33], the class made a graph showing how many families (as represented by the class members) used each of the five types of fuel—coal, electricity, gas, oil, and wood. The study of petroleum was introduced in the following way.

Teacher: Notice that the graph shows that no family in our group depends upon fuel oil for heat. Why don't we use oil as a fuel in our homes?

The class gave these reasons.

1. It costs more to heat a home with oil than it does with coal.
2. An oil furnace costs more than a coal furnace.
3. Oil is harder to get than coal.
4. The government has asked us to avoid using oil if possible.

Teacher: You have given some good reasons. Do you think we should take up the study of oil? (The majority of the class felt there was no need to do so, but a few thought we should because oil is used not only as a fuel, but also in many other ways.) How many ways is oil used in your home? (Made a group list.) Now let's think of some ways oil is used in Springfield, other than as fuel. (Listed ways.) Can you name any uses for oil outside Springfield? Try to find pictures illustrating the uses of oil that we have listed. There will be three labels on the bulletin board: Home, Springfield, Outside Springfield. Plan to group your pictures under the appropriate headings. Be prepared to state your reason for placing the pictures where you did.

At our next discussion period, each child who had brought pictures was given an opportunity to explain them and to tell why he had grouped them as he had. There was some disagreement as to where certain pictures should be placed.

Teacher: Do you feel entirely satisfied with the arrangement of the pictures? (Answer was no.) Do you think anyone in the class should regroup his pictures just because one of us feels the pictures are under the wrong headings? (One pupil said, "Yes, if we give him a good reason for doing so.") Were the suggestions which were made about changing those pictures based upon reason, or upon personal opinion? How can we gain additional information that will help us make fairer decisions? (The answer was: "Read more about uses of oil.") Before we begin reading, however, let us decide on some of the things that we want to find out about oil. No doubt, we shall want to add to our list as we proceed. For your assignment tomorrow, bring the class one question or more about oil that you would like to have answered.

We used the class period the next day to copy the questions, and posted them on the bulletin board. The teacher added some questions too.

A. Pupils' questions.

1. How is oil formed?
2. In what states is oil found?
3. What does oil look like when it comes from the ground?
4. How is the oil taken out of the ground?
5. Where is oil taken after it comes from the ground?
6. Who discovered that oil was in the ground? When?
7. Do we get oil from Missouri?
8. Do we get oil from foreign lands?
9. How long does it take to drill an oil well? How deep is it?
10. How is the oil stopped from coming at night?
11. What has to be done to oil before it can be used for fuel, for gasoline, and so on?
12. Why does oil float on water?
13. Why doesn't oil freeze?
14. What makes oil burn?
15. Why is not all oil the same color?
16. How can oil be made thin?

B. Teacher's questions.

1. What kinds of oil were used before petroleum?
2. Why did men begin to look for oil in other places?
3. What were some of the early uses of oil in America?
4. How did the amount of oil obtained from Drake's Well compare with the output of a modern oil well?
5. How does the amount of oil used before the present war compare with the amount used now? Why?
6. Explain why this statement is true: "Transportation, as we know it today, would be impossible without petroleum."
7. How was oil transported in the early days? Today?
8. What is the meaning of the terms "boom" town and "ghost" town?

These suggestions for finding answers to our questions were made.

1. Collect pictures.
2. Notice the newspapers.
3. Listen to the radio.
4. Ask our parents.
5. Talk to people who work with oil.
6. Use the globe and maps.
7. Read.

Teacher: What types of books do you think would be most likely to be helpful? (Pupils mentioned geographies, magazines, and encyclopedias.) How will the globe and maps help us find worth-while information? (Pupils' answers revealed how well they could recall and apply their past experiences with the globe and maps.) What facts about oil do you expect to find in the newspaper? How can we find out who the people are who work with oil in our city? (Pupils recalled using the telephone directory in studying coal.)

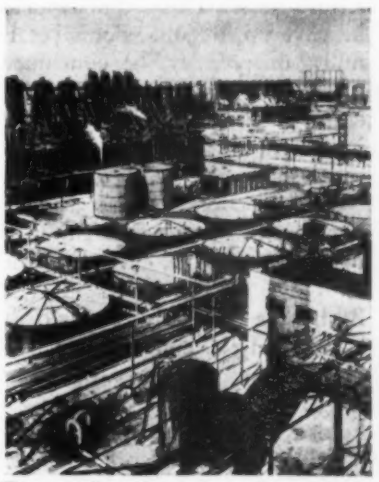
We decided to make a survey of our school to see how many families represented used oil as a fuel. Class members worked in groups of three, each group surveying one classroom; and reported their findings to the class. There were three things they wanted to know.

1. How many use oil at this time to heat their homes?
2. How many used oil last year but do not use it this year? Will you tell us why you changed?
3. Have you had any difficulty in buying fuel this year?

The committee's report showed that out of the 287 children enrolled there were twenty-eight families represented who used oil as a fuel. Ten additional families had used oil last year.

Our principal suggested we ask one of the sixth-grade boys, who had an oil furnace in his home, to make a report on its operation for the benefit of the class. (*Continued on page 64*)

Petroleum is brought to the surface by wells drilled deep in the earth.

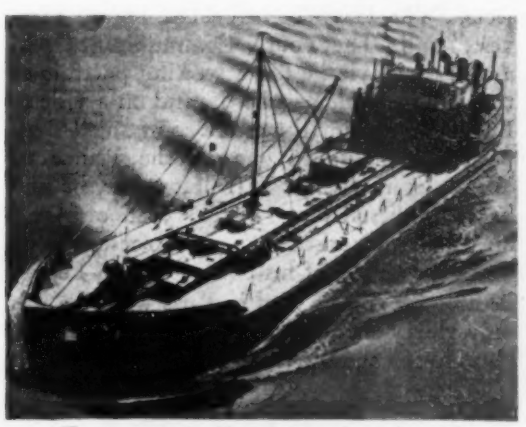


The crude oil goes to the refinery and emerges in hundreds of forms.

All photos, courtesy, American Petroleum Institute

Many additional pipe lines have been laid to carry oil where it is needed.

Homes are supplied with fuel oil from tank trucks having precision meters.



To transport oil on rivers, canals, and along the coast, tank ships are used.

PRESENTING THE PICTURE

In a national crisis a great leader arises. This was true of France in the fifteenth century when the country had been invaded by the English. The leader was a poor peasant girl of Lorraine, Jeanne d'Arc (zhan dark)—"Joan of Arc" in English.

For several years, while she was in her teens, Joan heard voices which told her that God would help her save her country. In spite of opposition from her parents, and other difficulties, she finally reached the prince who later became Charles VII. She convinced him that heaven had sent her as a leader.

In a suit of shining armor, carrying a white banner, and equipped with a famous sword, Joan rode at the head of the army which drove the invaders from the gates of Orleans. After that she was called the Maid of Orleans.

THE ARTIST

Jules Bastien-Lepage (zhul bas-tyan le-pazh) was born in 1848 in a French village, Damvillers. When he grew up he combined his father's name Bastien with his mother's maiden name Lepage.

Most of the boy's time was spent among the hard-working peasants in the fields of Lorraine, the same province in which Joan of Arc was born. He learned to know well the people of the region and later he enjoyed painting them.

Jules early showed that he liked to draw. At an academy which he attended he did better work in the drawing class than in any other. When he graduated, he told his family that he wanted to become a painter.

He tried being a postal clerk in Paris and studying at the School of Fine Arts during his leisure time. This did not work out well and he gave up his job. For several years, in the midst of poverty, he continued his studies. Then came the Franco-Prussian War, and he enlisted. Before the end of the war he was injured and taken to a hospital. Afterwards he spent some time at his old home.

It was a portrait of his grandfather, painted outdoors in Lorraine, that first drew attention to Bastien-Lepage. At the same time he exhibited a picture called "The Spring Song." Both were favorably received. The next year he entered the contest for the Roman Prize. His painting on the assigned subject, "The Angel of the Lord Appearing to the Shepherds near Bethlehem," was so fine that when it failed to get the prize his fellow students made a great demonstration.

Other work that added to the reputation of Bastien-Lepage included three peasant subjects, "The Haymakers," "The Potato Harvest," and "The Young Communicant." In a different style he did a striking portrait of the actress Sarah Bernhardt, and on a visit to England he painted a number of small-sized portraits, including one of the Prince of Wales, later Edward VII. However, he will be remembered best for his "Joan of Arc," on which he worked long and earnestly.

At the height of his power, Bastien-Lepage became ill, and he died in Paris when he was only thirty-six years old. His grave is in the churchyard at Damvillers, his old home.

MINIATURE REPRODUCTIONS, IN FULL COLOR, OF "JOAN OF ARC" ARE ON PAGES 34–35.

Jules Bastien-Lepage
"JOAN OF ARC"

HARRIET GARRELS

Supervisor of Art, Public Schools, Washington, D.C.

WHAT do you hear, Joan? What are the Blessed Voices saying? Are they telling you that you are the virgin from Lorraine who is to lead the French army to victory?

The artist pictures for us the inspired peasant girl of Domremy, who saved her country in its hour of need. The attentive attitude of the Maid focuses our eyes upon her. The light strikes her full in the face. What expression does it reveal? Her skin has a warm, healthy glow which speaks of outdoor life.

Bastien-Lepage wanted to show a simple peasant girl of the region where he as well as Joan had been born. Her face has the square chin which we associate with strong-willed persons. Why did Joan need to be persistent? Her eyes have an intense expression as if they were beholding a vision. The extended left hand gives her quiet figure a dramatic quality.

We hardly notice the clothes worn by the Maid. Are they coarse or elegant? Why did the artist use dull blue and brown? Why is the part nearest her face white?

Where is Joan standing? The trees and garden, the cottage and the household utensils of the d'Arc home in Domremy, have been faithfully transferred to canvas. We see the reel where the maiden was winding yarn, and the stool overturned when she rose, startled by the vision.

The trees form a background for the Maid. Through their leafy branches appear the heroic figure of St. Michael in armor and two ghostly figures supposed to be St. Catharine and St. Margaret.

Although Joan looks older in this picture, she was only seventeen or thereabouts when she left home on her famous mission. Other artists have shown her in armor on her horse. Bastien-Lepage has chosen to picture her as she was before she became a warrior. We love the picture for its beauty and for the story associated with the Maid of Orleans.

How much more can you find out about this wonderful girl?

LOCATION OF THE ORIGINAL:
METROPOLITAN MUSEUM OF ART,
NEW YORK

AN ART EXPERIENCE

AFTER studying "Joan of Arc," the original of which is eight by nine feet in size, you may want to do a large patriotic painting for your classroom. It may show several figures prominently. Girls and boys may work together on it.

Paste together large clean pieces of wrapping paper. Before drawing on this background, each pupil should make a preliminary picture, trying to arrange figures and objects in an interesting way. Let the class decide which pictures are best in color, in line, and in the handling of light and dark tones.

A committee may draw the large picture, perhaps with colored chalk. If paint is used, mix it first.

Decide which figures are to be most important. Draw them large and place them where they are easily seen. They should be striking in color.

Such a picture, for decorating a wall, is called a *mural painting*.

Postermaking is more fun when there is a genuine need for the finished product.

Salvage collecting leaves no one out; every girl and boy can contribute something.

Old tin cans made satisfactory models for still-life compositions, the pupils found.

GETTING IN THE SCRAP

MARGARET NOEL

Teacher, Fifth Grade, Training School,
State Teachers College, Fredonia, New York

TO GIVE each child a sense of responsibility in a national undertaking, to bring home in a concrete manner the aims of the present war, and to teach community co-operation through actual participation were the objectives of our school salvage drive.

While these aims were being realized, some valuable incidental learnings took place. The children became interested in the work of the Red Cross. They began to realize the possibilities of salvage as a conservation measure in peace times. Furthermore, all the children from the kindergarten through the junior high school experienced a sense of pride in work well done.

The project was co-ordinated by one teacher, but each grade worked under the leadership and stimulation of its own home-room teacher. Materials collected were scrap metal, paper, rubber, rags, cordage, used light bulbs, and tin cans. Publicity was handled by the room teachers and the co-ordinating teacher. Some pupils made posters; others preferred to give talks to the pupils of grades other than their own. Mimeographed notes were sent to the parents at various times stating the exact kinds of material needed, how these materials are used in the war effort, how they should be made ready for collection, and how the money earned by the sale of salvage thus far had been used.

Perhaps the greatest stimulation of pupil interest and participation was the fact that *every child could bring something*, that he could bring it as often as he had it on hand, and that each contribution was considered worth while. From early autumn until spring, children of any grade could be seen arriving with a bag of tin, a package of papers, or a piece of scrap metal which they deposited in paper cartons outside their classroom doors.

A committee of intermediate- and upper-grade pupils collected, sorted, and stored in the basement the salvage placed outside the grade rooms. This committee was also responsible for providing the large paper cartons, supplied by the local merchants, which were used for storing papers, magazines, and flattened tin cans. The salvage was sold every two months, and the tin shipped in loads of two tons each.

At first no government effort was made to utilize the great amount of tin from food cans in small communities because of the long distances from detinning plants, and the expense of transportation involved. We met the problem by calling on the chairman of the Salvage Committee of a collection center in a city thirty miles distant. The chairman arranged for free transportation of the tin we collected by a trucking company making regular runs through the village.

The preparation of tin cans for detinning is important but not difficult. They must be clean because different food substances will pollute the tin which is in the cans. Both ends of the can should be removed completely by a mechanical can opener, and the ends placed inside the can. The can must then be smashed by stepping on it. We found it more satisfactory to cut out the ends *entirely* because an attached end might make a point sharp enough to penetrate a child's shoe when he stepped on a can.

The prepared tin was placed in large strong paper cartons. This provides for efficient storing and facilitates loading and hauling to the freight cars. Our year's tin collection equaled about six tons and was all donated to the war effort.

Following are correlated activities actually carried out by an intermediate grade. The list could be extended and elaborated.

Oral English.—Short talks were given before other grades or clubs on how to prepare tin cans for salvaging, how your salvage helps the war effort, your part in the salvage drive, and tin as a vital metal.

Functional art.—Posters were made to use for publicity.

Written English.—Compositions were written on the following topics.

1. The story of a tin can. The tin was traced from a mine in Malay, to a factory in the United States, to a food container, to a salvage heap, to a detinning plant, to an ammunition factory, to a supply convoy, to a battlefield.
2. The story of a steel tank. Part of every tank is made from scrap.

(*Continued on page 61*)

JOAN OF ARC Bastien-Lepage

JOAN OF ARC Bastien-Lepage

JOAN OF ARC Bastien-Lepage

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Joan of Arc . . .

JOAN OF ARC Bastien-Lepage

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JOAN OF ARC Bastien-Lepage

MINIATURE COLOR REPRODUCTIONS

Use these miniatures and the cover picture with the lesson on page 32. See page 61 for another suggestion.

HANDWORK *to Draw, Paint, and Make*

A THRIFT POSTER

FOR ALL GRADES

LUCILE ROSENCRANS

Principal, Wintersteen School, Plattsmouth, Nebraska

THIS poster may be used in a lesson on thrift. The story of "The Ant and the Grasshopper" (retold below) suggests saving food, an idea which should be encouraged. Cut the grasshopper from green construction paper, using dark green for the coat, a darker shade for the collar, and a light tint for the head, arms, and legs. The neck, eyes, and mouth may be cut from white and black paper. The white fiddle is purposely exaggerated in size. The ant should be black with white eyes. Orange or some other harmonious color is attractive for the wheelbarrow. Folded strips of black paper form the letters. The whole may be mounted on gray paper. If desired, the figures may be drawn on manila paper and colored with crayons.

The Ant worked all summer long. She gathered food and stored it for winter.

The Grasshopper did nothing but sing. She found plenty to eat whenever she wanted food, and told the Ant that she was very foolish to work so hard.

At last winter came. Now the poor Grasshopper could find nothing to eat, and was half-perishing with hunger. She went to the Ant and said, "Please give me some of your stored-up grain."

"What were you doing last summer," asked the Ant, "while I was saving all this food?"

"Oh," answered the Grasshopper, "I was singing. I sang all summer long."

"If you sang all summer," said the Ant, "you can now dance all winter. I have saved barely enough food for myself and my family."

The poor Grasshopper could get no food, and had to go hungry all winter long.

A PLAYLET WITH FINGER PUPPETS

FOR PRIMARY GRADES

ELIZABETH OBERHOLTZER

Formerly, Teacher, Third Grade, Public Schools, Milroy, Pennsylvania

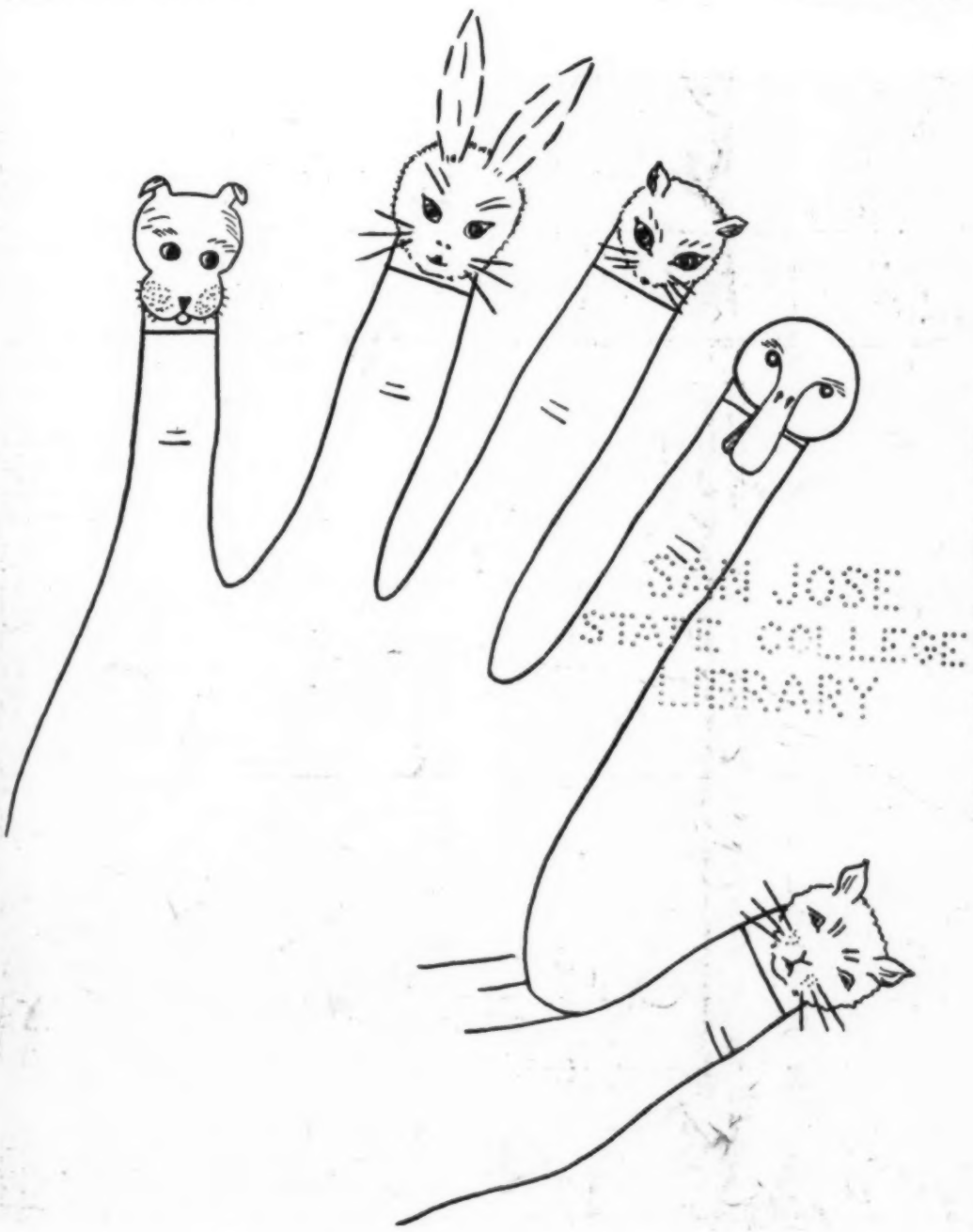
Making the Puppets

Did your pupils make the brownie finger puppets described in the June 1943 issue of THE INSTRUCTOR? Here are five little animal heads for them to add to their permanent cast of digit actors—a puppy, a bunny, a squirrel, a duckling, and a kitten. Trace these drawings or originate similar ones, using fairly stiff paper; and color them with crayons. Be sure to choose bright, eye-catching colors. Heads of other animals, wild or domestic, would be equally satisfactory.

Each of the heads may be pasted to a narrow band of paper which is long enough to go around the finger and overlap. But for best results, the band to go around the finger should be cut in one piece with the head. Lap A over B (see drawing) and fasten the ends with transparent gummed tape.

Attach the puppets so that the faces are over the cushiony tips of the fingers. Hold the hand, palm outward, and practice dipping each finger and the thumb separately so that each puppet appears to make a bow.

Now you are ready to combine words with the actions. Make up speeches and try to develop a characteristic form of expression for each animal as is done for the animals in animated cartoons. You might have each animal puppet give a New Year's resolution. The playlet on this page is an example of the way in which these puppets can be made to teach lessons in health.



SAN JOSE STATE COLLEGE LIBRARY

A Health Playlet

THE ANIMALS TEACH HEALTH

(*Each puppet bows before and after his lines.*)

PUPPY—
Bow-wow-wow! We'll all have fun
Playing outdoors in the fresh air and sun.

BUNNY—
Hop! Hop! Hop! Run and play.
Eat fresh vegetables every day.

SQUIRREL—
Quickly scamper and run pell-mell!
But eat your food slowly and chew it well.

DUCKLING—
Quack! Quack! Quack! Do as I do.
Drink plenty of water. Bathe often too.

KITTEN—
Sleepy time is coming. Meow! Meow! Meow!
Open your windows wide. Go to bed now.

PUPPY—Good
BUNNY—night
SQUIRREL—and
DUCKLING—pleasant
KITTEN—dreams.

SNOW MEN IN WINTER PICTURES

FOR PRIMARY GRADES

JESSIE TODD

Supervisor of Art, University Elementary School, University of Chicago

The wise teacher has materials ready for the time when children want most to paint a certain thing. When they wake up in the morning and find big snowflakes falling, they are excited and eager to play in the snow. Nothing will please them more on such a day than to paint snow scenes with thick white paint.

The brushes must be very clean, for the children are disappointed if the white paint isn't "*pure* white." They are pleased, however, to see the effect of tinting white paint with a little blue or purple to make the picture look like twilight when the snow is light blue or violet.

The teacher can provide a time of real enjoyment if she will make several paintings while the children watch her. For example, on dark blue paper, paint very light blue snow, black houses with light blue snowy roofs and yellow lights in the windows of the houses.

Some child will say, "I see now. It looks like evening. Who would ever think that snow could be light blue and look that way."

Then the teacher says, "I'm going to mix a little more blue in the light blue so that the snow will be even deeper blue. I shall paint the same picture I made before. What effect do you think it will make?"

As the children watch her they say, "Oh, that makes it darker; more like night."

Then perhaps the teacher says, "I'll make still another picture and mix even more blue in the light blue paint for the snow."

The children laugh heartily as she does this. "My goodness," one says, "it's like a very dark night."

Then the teacher may hold up some pictures which she made before the class time, showing very light violet snow on dark violet paper, or black city apartment buildings with orange lights in some windows and yellow lights in others. The children will be fascinated. Such pictures have a poetic feeling to which the children respond.

Heavy wrapping paper in a medium tan color is very useful for painting snow scenes. The white snow shows on it. Black trees are prominent. Colors like rich red and deep blue stand out.

The cheap gray cardboard that is used in many packages is good for painting snow scenes if it doesn't have a slippery surface. White looks very beautiful on gray paper, especially paper with a rough texture.

But it is colored paper that the children like best. Not only do they enjoy choosing their paper from a pile of many colors, but they also enjoy choosing paint of a different color to use on the colored background.

Values in snow paintings are important. The words *light* and *dark* used in this article are therefore important. With as much light snow as one has in a winter picture it is necessary to have some dark colors for contrast.

Step drawings at lower left.

Use dark blue, dark red, dark green, dark violet, or black paper.

With white paint, draw Mary's head, Bill's head and sweater, and the lines for the part of the snow man that shows in the picture.

Next make Mary's coat and mitten, Bill's trousers and arm, and the snow man's hat.

Add the children's legs and feet, and Bill's scarf. Paint the outlines for the house and for one evergreen tree. Begin to fill in the snowy branches.

Choose many pretty colors for the children's clothes and for the house and bare trees. Since your paper is dark, use light brown or gray for the bare trees so they will show against the dark sky. The house can be yellow, red, light green, orange, or any other light color so that it, too, will show off against the sky. The white roof will add a wintry look. It is lots of fun to paint snowflakes in the picture after everything else has been painted.

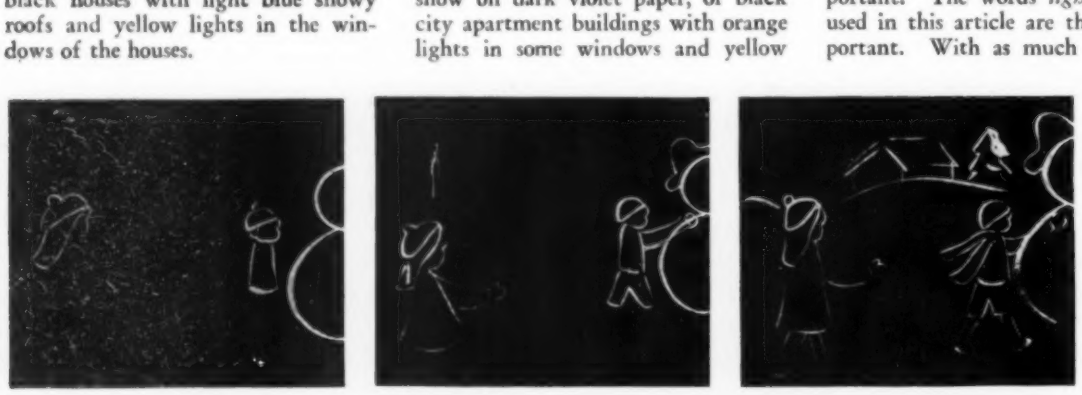
Step drawings at lower right on opposite page.

Use tan wrapping paper or medium green or medium blue construction paper.

Paint the snow on the ground. It has drifted.

Paint the outline of the snowy roof with white paint. Don't make it too even. Irregular lines make the snow look softer.

Fill in the roof. With black, dark red, dark purple, dark green, or dark brown, paint the corners of the house, the door, windows, and chimney.



Fill in the house. Draw the snow man and paint the trees with whatever dark paint you like best. Add a few big snowflakes.

The other pictures.

Lucy has made twin snow men. You can't tell them apart. She has not finished them yet. I wonder whether she will add arms. Perhaps she will put a little pine branch in each hat to represent feathers.

This snow man has a real hat of felt and a leather belt. In his right hand he holds a broom. His legs have sticks in them to support his heavy body.

Here is a real snowstorm. It is one of those days when the snow comes down in big flakes and you love to be out of doors. There are five snow men in this picture. They are almost hidden by the big snowflakes. When you paint snowflakes on top of the snow men, put a very little light violet or light blue into your white paint so that the flakes will show against the white snow men.

The twins like their snow man. They put ear muffs on him. They built him very near their house so they could watch him even when they were eating breakfast.

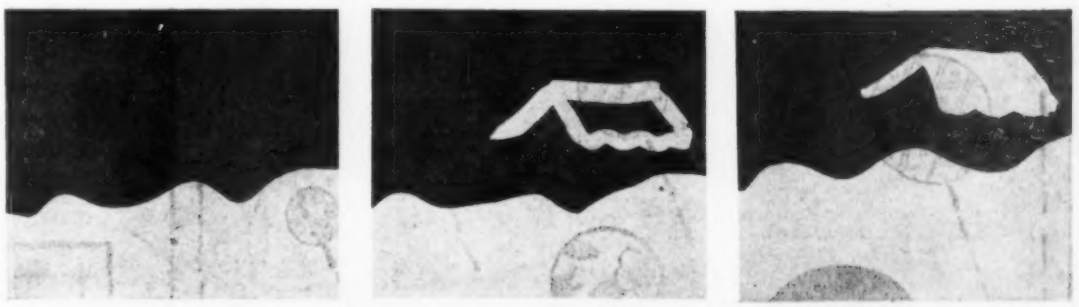
The snow man in the picture below has a cane and a tall hat. Near by is a large evergreen tree. There is no snow on its branches, but the whole picture is covered with snowflakes.

A snow-man design for a poster.

Why not make a poster on brilliant blue cardboard? A large snow man of white will show off beautifully. He could wear a bright red hat, and have black eyes, mouth, and buttons. Perhaps he might be carrying a black cane or yellow broom.

The poster might announce a winter entertainment. Some letters may be white; others yellow or red. In other words, the color scheme may be red, yellow, blue, black, and white.

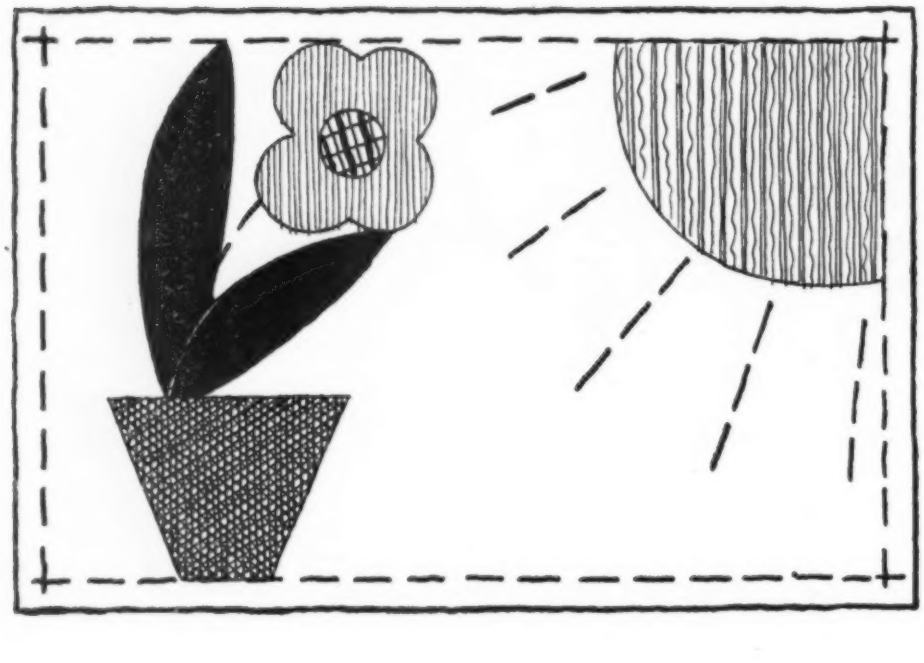
The poster will be so simple in design that it can be made quickly. It will be effective and appealing.

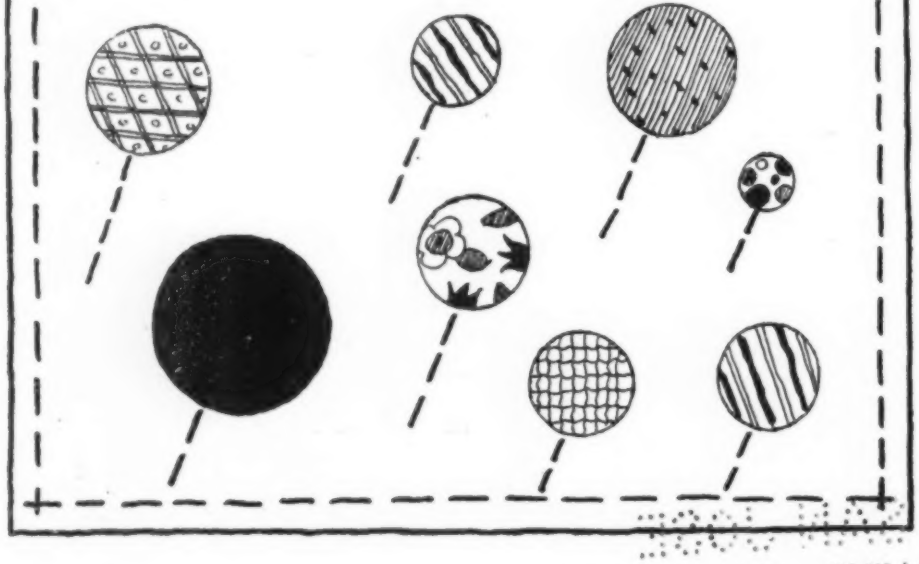


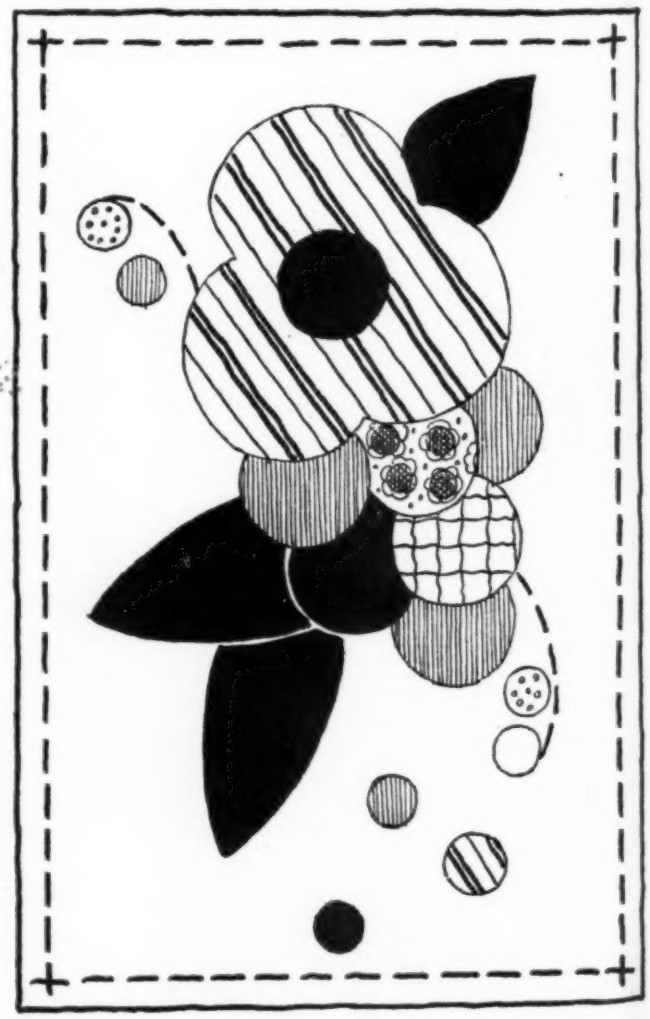
LUNCHEON SETS IN APPLIQUE

FOR MIDDLE AND UPPER GRADES

ESTHER SHARGEL







FOUR designs for luncheon sets are suggested here. Pupils will want to use motifs that are most appealing to them, preferably making their own designs. Those shown may help to stimulate creative work. A five-piece set can be cut from ¾ of a yard of unbleached muslin a yard wide. Also needed are scraps of fast-colored printed or plain material, an embroidery needle, black embroidery cotton, a pencil, scrap paper, shears, pins, and a spool of thread.

Press all cloth to eliminate wrinkles. Measure accurately, and cut from the unbleached muslin one piece 13″ x 16″ for the centerpiece and four pieces 9″ x 13″ for the plate doilies.

Turn back ⅛″ on all edges and crease. Then turn back ⅜″ and baste the hems. Using three strands of the black embroidery cotton, sew with large stitches around the edges to hold the hems.

Draw each part of the desired decoration on scrap paper, allowing ⅛″ to turn in. Cut out these patterns and pin them to the plain or printed cloth. Trace around each pattern with a soft pencil, cut out, arrange the pieces on the centerpiece, and baste in place. Turn in the edges ⅛″ and stitch neatly.

To make the stems of the flowers, the rays of the sun, the horse's bridle, and the strings attached to the balloons, use black embroidery cotton with a long stitch. For each plate doily, use a small design in one corner, to harmonize with the design for the centerpiece. Press the finished doilies.

A WAC DOLL

FOR ALL GRADES

THELMA MORELAND

A PAPER doll wearing the uniform of the Women's Army Corps is a very useful bit of classroom equipment these days. Draw the doll on heavy construction paper. Color the shoes, bag, and gloves dark brown. The rest of the uniform is khaki, but shirt, tie, and hose are lighter than the coat and skirt. The eagle on the hat is gold. The girl may be given a fair complexion and very blond or very black hair to contrast with the tan shades of her costume.

Any pupil will appreciate having a model of a WAC to refer to when making original drawings and posters. Girls who are interested in writing about the activities of the Women's Army Corps can illustrate their compositions with drawings of girls in uniform at work and at play.

Finding out the differences between summer and winter uniforms and learning the insignia worn by officers of various ranks make interesting research problems. After the girls have found out about the WAC's, they may be prompted to discover all they can about the other military services in which women can enlist. Perhaps they will decide to make a doll costumed as a WAVE, a SPAR, a Marine, and so on.

Looking at this drawing may help in the making of a costume for a girl who is to take the part of a WAC in a school play. Or it may furnish the incentive for costuming a real doll. Small dolls in WAC uniforms will lend an atmosphere of authenticity to a sand-table scene depicting life in an army camp.

SAN JOSE STATE COLLEGE LIBRARY

MAKING POSTERS FOR VICTORY

FOR ALL GRADES

MYRNA TODD

Instructor of Art, Public Schools, Duluth, Minnesota

TODAY the opportunity and need for total participation in affairs of country and immediate community are greater than ever before. Never have individuals, from the youngest up, had so fine a chance to feel responsibility in so many ways. Drives for clothing, scrap, and tin have been more successful than was anticipated. War Stamp sales and Junior Red Cross efforts have been great throughout the nation.

The public school deserves much of the credit for this gratifying success. To the teacher has fallen the task of arousing interest, enthusiasm, and total response to these appeals. Instead of being an extra burden, this duty often becomes a challenge to the teacher and motivates various subjects, especially art.

Usually in art classes, after much discussion, the pupils desire to express their feelings pictorially. The pupils are given access to various mediums—paper, scissors, crayons, and paints. The teacher need do nothing but encourage and give opportunity for expression. These expressions will be as different as the personalities in the group—the majority will have certain elements in common; a number will bring out refreshing and timely ideas; while a few will be extraordinary. The entire group of drawings and paintings may be displayed, and class criticism and evaluation invited.

The next step is to decide how these worth-while ideas can be communicated to others by means of signs and posters. The teacher and pupils ask themselves the following questions.

1. How can we make signs that will cause others to think?
2. How can we make a sign that will help get in tin, and will make people want to buy War Stamps and War Bonds?
3. What are the most important words for our sign?
4. What kinds of letters are most easily seen at a distance?
5. What colors show best?
6. What picture or drawing will help give the idea?
7. Where will the picture look best on my poster?
8. Does it really add something?
9. Is the finished sign a good poster? (a) Does it look well? (b) Is it really read? (c) Does it attract attention? (d) Does it have a pleasing arrangement of color and areas of light and dark? (e) Is the spacing good?

The posters on these pages were chosen from a collection of more than a hundred made by children of different ages. They were done as a class problem following the foregoing procedure. Most of the completed posters were interesting and nearly all had some good features. Groups of posters were put on display when finished, and all the children had an opportunity to exhibit their

work. Class comments were seriously given and seriously received by the postermakers. There was usually a group near the exhibit examining the posters and discussing them. Some posters were put in strategic places in the building. One boy put some of them in his father's store; another took several to his Sunday-school classroom.

The poster with the sailors and the slogan "They Die for You" was one of the most pretentious made in a group that was given the assignment: "Originate a poster which will make people think." That poster and the one with the slogan, "Write to Him Today," were chosen as the two best out of thirty-eight made in one class. Among the slogans used on that group of posters were many which could well be used commercially. The child often eliminates all nonessentials and comes right to the point.

What if the proportions in the drawings are not accurate! The results are sincere expressions of individuality and often of intense feeling. That, after all, is of primary importance.

Posters and postermaking can easily be a live, interesting part of the art work. The school as a whole has a chance to benefit from the creative ability of talented individuals, and all who make posters receive joy and help from this opportunity for self-expression. The results may be far-reaching.

PROGRAM Material

MY HOBBY HORSE

WORDS AND MUSIC BY MILDRED ERICKSON

Briskly
I'm off to town on my hob - by horse; You'll come a - long of course. We'll go
down the road on our mer - ry way, When the sun - beams are at play. With a
nick - el here, and ten cents more, We'll vis - it the can - dy store. Then
trot, trot, trot, home a - gain we go, Once more our trip is done.

DELIGHTFUL PLAYS for WINTER DAYS

Mother Goose on the Radio

FOR PRIMARY GRADES

MARGARET WYSONG SHAW

Teacher, Primary Grades, Public School, Buena Vista, Virginia

Everybody is trying to help out these days. Mother Goose and her family tell us in this radio play the many ways in which they are helping to win the war.

(*As curtains open, Mother Goose and her children are seen seated on one side of stage. Announcer stands near microphone on opposite side, nearer center of stage.*)

ANNOUNCER (*speaking into microphone*)—This is station U.S.A. presenting the Victory Hour. Every night at this time we turn our program over to some person who is doing his or her share to bring victory. Our guest tonight is Mother Goose. A number of her wonderful children are with her. I am going to let her tell you just what they are doing to help win the war. I am happy to present to you (*stepping back and bowing*) Mother Goose.

MOTHER GOOSE (*bows to announcer; then to audience*)—Thank you. 'Tis true we are doing all we can to help bring victory. Why shouldn't we? Since our brave soldiers, sailors, and marines are defending us on the battle front, we should be glad to do whatever we can to help them here at home. I shall let my children speak for themselves. (*Turns to children.*) Children, when I call your names, I want you to come up and tell what you have been doing to help bring victory. When you have done this I shall give each of you an American flag. Little Boy Blue!

LITTLE BOY BLUE—
My job is tending cows and sheep;
I often used to fall asleep
And let them go astray;
But since I've learned my country's need
And know the armies she must feed,
I watch my flock each day.

(*Mother Goose hands him, and each child in turn, a flag.*)

MOTHER GOOSE—Mary!

MARY—
My name, you know, is Mary,
And here's my little lamb.
His wool will keep a soldier warm
Who's helping Uncle Sam.

MOTHER GOOSE—Little Betty Blue!

LITTLE BETTY BLUE—
My name is Little Betty Blue;
I was hard on shoes and clothing, too,
When I went out to play;
But now I try to make them last;
I mend and sew to hold them fast.
I'm helping in this way.

MOTHER GOOSE—Jack!

JACK—
I am Jack, who on a hill
Just couldn't keep from falling,
But now I practice safety rules
So Mother won't be calling
The busy doctor to my aid.
He has so much to do,
I try to save him needless calls;
I think that's helping, too.

MOTHER GOOSE—Jill!

JILL—
I am Jill, the sister of Jack;
I've learned to give first aid;
I know just how to dress a wound
That falls and cuts have made.

MOTHER GOOSE—Simple Simon!

SIMPLE SIMON—
Sensible Simon they call me now!
At doors I lightly tap,
And say to people who come out:
"Pray let me have your scrap;
They need it in the factories
Where tanks and guns of steel
Are fashioned for the men who fight
Upon the battlefield."

MOTHER GOOSE—Mistress Mary!

MISTRESS MARY—
Yes, I am Mistress Mary,
But I can't be called *contrary*
Since I made a Victory Garden all my own;
In it I sowed the best of seeds,
Watered plants, and pulled the weeds.
My beets and carrots with pride were shown.

(*Continued on page 64*)

CHARACTERS

MOTHER GOOSE
ANNOUNCER
LITTLE BOY BLUE
MARY
LITTLE BETTY BLUE
JACK AND JILL
SIMPLE SIMON
MISTRESS MARY
HANDY SPANDY
TOM, THE PIPER'S SON
SOLDIER BOY

COSTUMES

Consult illustrations in a Mother Goose book for ways to costume the characters. In addition, Little Betty Blue carries a sewing basket, Jack and Jill a first-aid kit, Simple Simon a box of scrap, Handy Spandy a War Stamp album, and Tom a bucket. Soldier Boy wears a Scout uniform.

SETTING

A studio in a radio station. On a good-sized stage, have seats for Mother Goose's children and a low table, on which is a flag for each child. On a small stage, omit seats and group children on the floor. Mother Goose may carry the flags in a basket. There is of course an improvised microphone.

Roads to Happy Town

FOR PRIMARY GRADES

LOUISE WIELAND APPEL

Teacher of Exceptional Children, Public Schools, Chicago, Illinois

Those basic character traits which we want to develop in pupils are dramatized in an interesting manner in this easy play. The patriotic ideal has a prominent part.

MAYOR (*to audience*)—The girls and boys of Room ——— of the ——— School welcome you to Happy Town. In Happy Town the children keep the Golden Rule: "Do unto others as you would have others do unto you." The lessons we learn today will help us to know what are the right things to do and say in our work and in our play. As Mayor of Happy Town I shall find out whether the girls and boys have chosen the right roads.

FIRST GIRL (*enters from right*)—Mr. Mayor, does thoughtfulness lead to Happy Town?

MAYOR—It does; but tell me, do you know that road well?

FIRST GIRL—Thoughtfulness means thinking of others before we think of ourselves.

MAYOR—That is right, but I wish you would tell me how you think a little girl can show thoughtfulness.

FIRST GIRL—One way is to play quietly so as not to disturb war workers who sleep in the daytime.

MAYOR—Welcome to Happy Town. (*He places her placard on his post, as he does those of all the others who are admitted to Happy Town.*)

(*First Girl sits in chair provided; others in turn do likewise.*)

SECOND GIRL (*entering*)—The road I have chosen, Mr. Mayor, is to spread no gossip.

MAYOR—Explain how you would check gossip such as this: "I heard that Tom took things at the store," or "My daddy says they're going to strike at the war plant for more pay."

SECOND GIRL—Before I repeat any gossip, I ask: Is it true? Is it kind? Will it harm anyone if I repeat it?

MAYOR (*smiling*)—We need you in Happy Town. Welcome!

(*Enter First Boy, roller skating recklessly across stage past Mayor.*)

MAYOR—Where are you going, my boy?

FIRST BOY—To Happy Town.

MAYOR—If you want to go there, you must be more careful.

FIRST BOY—I don't want to be careful. I go roller skating right through the red lights. I like to catch hold of trucks. I don't keep any safety rules.

MAYOR—Sorry, my boy, you have chosen the wrong road. Carelessness does not lead to Happy Town; you must turn back.

(*Mayor waves him away. First Boy exits left, slowly, hanging his head.*)

THIRD GIRL (*entering*)—Sir, I have chosen as my road the one labeled "Respect Our Flag."

MAYOR—Explain what you do when our flag is passing in a parade.

THIRD GIRL—I face the flag, stand at attention, and salute by placing my right hand over my heart (*demonstrates*).

MAYOR—How do you give the Pledge of Allegiance to our flag?

THIRD GIRL—I place my right hand over my heart, and repeat: "I pledge allegiance to the Flag of the United States of America and to the Republic for which it stands; one nation, indivisible, with liberty and justice for all."

MAYOR—That is splendid. I think you'll be a leader in Happy Town. Welcome!

SECOND BOY (*entering*)—Is trustworthiness a good road to Happy Town, Mr. Mayor?

MAYOR—Yes, that is an excellent road. But tell me, what do you mean by trustworthiness?

SECOND BOY—By trustworthiness I mean that I can be depended upon to do whatever I am asked to do and to do it well. (*Continued on page 61*)

CHARACTERS

MAYOR
FIRST GIRL (Be Thoughtful)
SECOND GIRL (Spread No Gossip)
FIRST BOY (Be Careless)
THIRD GIRL (Respect Our Flag)
SECOND BOY (Be Trustworthy)
FOURTH GIRL (Be Obliging)—Should be able to play piano.
THIRD BOY (Be Selfish)
FOURTH BOY (Be Honorable)
FIFTH GIRL (Speak Courteously)
FIFTH BOY (Be True to the American Way of Life)

COSTUMES

Mayor is dressed as much like an adult as possible. The five girls and five boys wear school clothes, and carry placards to identify themselves.

SETTING

No special background is necessary. Near center stage is a guidepost to Happy Town. On this post the Mayor hangs the placards showing accepted roads. At his left are chairs for the newly chosen citizens of Happy Town.

VERSE to READ and LEARN in JANUARY

OLD YEAR AND NEW

HARRIETTE W. PORTER

Where does the Old Year pass the
time when it has gone away?
It was a very happy year—I wanted
it to stay.
It brought the seasons, four of them,
from winter back to fall,
And many, many blessings, with Life
the best of all.
I wonder where the Old Year went;
I cannot understand—
Perhaps it has gone to join the years
that once were enjoyed in this
land.

Where does the New Year come from
when the Old Year goes away?
And will this coming New Year be
as friendly, long, and gay?
Its secrets still are stored away, each
one a big surprise;
And we must wait for them to come
before our very eyes.
But where was New Year all this
time? I cannot understand;
Perhaps it was with the coming years
that are waiting to bless our
land.

THRIFT

GRAYCE KROGH BOLLER

Whenever I spend a penny,
I try to save one as well,
For when I may need a saved penny
Is something that no one can tell.
Very soon I save two of my pennies,
A nickel, and then a dime;
And, oh, I can save a whole dollar
In simply the shortest of time!
A little of spending and saving
Is fun, and it's wise, I find, too;
For spending it all makes a spend-
thrift,
Which *I* would not be. Now would
you?

A NOAH'S ARK

MYRTLE BOAZMAN

A Noah's Ark is a toy I'd choose
Where all the animals come by twos—
Ducks that quack, and sheep that baa,
Birds that sing, and calves that maa,
Elephants, chickens, dogs that bark,
All these I'd have in my Noah's Ark.

A LUMP OF CLAY

IRENE U. HARTWELL

I took a little gray lump of clay
And rolled it into a ball today.
I pinched it there and I pinched it
here.
I pulled out a trunk and a floppy ear;
Another ear on the other side,
Four gray legs that were sturdy and
wide,
A thinny-thin tail where a tail should
be—
And there stood an elephant looking
at me!

MY DIARY

ANNIE L. VON TUNGELN

I hadn't even guessed
How jolly words could be
Until I tried to keep
A five-year diary.

It grows a bit each time
I take it from the shelf,
And writing every day
Helps me express myself.

TODAY'S JOURNEY

BERNARD HIRSHBERG

(A choral reading.)

GROUP—
Where are you going,
Sunny day?
SOLO—
Over Time's Bridge
To Yesterday.
GROUP—
Must you leave us?
Can't you stay?
Can't you always
Be Today?
SOLO—
I must leave you,
I can't stay;
Only once am I
Today.
But don't worry,
Fret, or sorrow.
Joy comes with
Each Tomorrow.

SPARKLING SNOW

HELEN KITCHELL EVANS

The steps were covered,
The sidewalks were, too;
The roof tops were gone
Except for the flue;
The bushes were there,
Just humps on the ground;
The grass was certainly
Nowhere to be found;
The little twigs quivered
On each willow tree,
And swayed back and forth
And threw feathers at me.
The window was covered
With fluffy white flakes
Like frosting on one
Of my best birthday cakes.
O what a delight
To awaken today
And see sparkling white snow
In which to play.

THE SNOW

ELSIE MELCHERT FOWLER

Fall softly, snow,
All through the night;
Send down your flakes
Like feathers white.
Cover all sleeping things
Waiting to grow;
Touch the earth gently;
Fall softly, snow!

KITTY PINKTONGUE

MAURICE HILL

Friendly Kitty Pinktongue,
White as morning milk,
Cuddles up to everyone,
A bit of fluffy silk.

Playful Kitty Pinktongue
Rolls like a ball of fur.
How she loves to chase her tail,
And how she loves to purr!

Curious Kitty Pinktongue
Hunts for something new,
Sniffs in corners, peeks in bins,
And searches closets too.

Daring Kitty Pinktongue
Learns to climb a stair,
Scampers to the very top,
The attic—everywhere.

Tired Kitty Pinktongue,
Asleep beside the fire,
Dreams of all the nicest things
That little cats desire.

THE SNOW MAN

OLLIE JAMES ROBERTSON

I made a little snow man
Out in Grandma's yard;
I patted him and patted him
Till he was very hard.

His eyes were purple marbles;
His teeth were sticks stuck in;
He had a corncob pipe,
But no sign of nose or chin.

Presently the sun came out
And spoiled my fun. You see
He took the snow man for himself
And left a pool for me.

SMALL THINGS

WINNIFRED J. MOTT

"I was once thrown out just any-
how,"
Said a bright tin can, "but I'm pre-
cious now.
I'm washed and flattened and cher-
ished, for
Little tin cans can help in the war."

Said a tablespoonful of bacon fat,
"Though once I was scorned by old
Jack Sprat,
Today, I'm exceedingly proud to say,
No good American throws me away."

Said a sliver of soap, with prideful
air,
"I was once thought too small to use
anywhere;
But now I am all used up, somehow,
For slivers of soap are needed now."

Americans, these are a few of the
things
(All small in themselves, it's true)
Whose united saving will help our
land—
And this saving is up to you.

A YEAR AGO

M. LUCILLE FORD

A year ago when I was small
There wasn't much I knew at all.
A year ago I couldn't say
My A B C's, or tell the way
They looked. But now—why, I can
spell,
And know my letters very well.

A year ago when I was small
I couldn't read, no, not at all!
But now I've read six books! I know
A lot more than a year ago.
Yes, I can write and count and figure,
But then, you see, I've grown much
bigger!

MORNING PRAYER

MARY HESTER BEAM

Our Father, God in Heaven,
In this our morning prayer,
We give Thee thanks, our Father,
For all Thy love and care;
For home and friends we thank Thee;
For music, birds, and flowers;
For winter's snow and lamplight,
For summer's sun and showers.

Help us to grow more gentle,
More patient, brave, and true;
And may we strive to please Thee
In all we say and do.
Bless all Thy children, Father,
Wherever they may be,
In beautiful America,
Or far across the sea.

ICE SKATING

HARRIETTE W. PORTER

My skates on the ice are clicking and
tricking
Just like bird wings flashing and
flicking.
See the curlicues I am sketching?
Aren't my spirals and figure eights
fetching?
I'm never dizzy from my turning and
whirling.
It's fun to be pivoting, circling, and
swirling!

FREEDOM'S CROWN

DON MARSHALL

Freedom was the brave cockade
A Continental wore.
Freedom topped the coonskin caps
Of Ethan Allen's corps.
Freedom rode the roll-brimmed hats
That stormed up San Juan Hill.
Freedom is the plume of hope
Above steel helmets still.
Freedom leaves its sacred mark
Upon a nurse's brow.
Freedom rides the battered hat
That follows wake of plow.
Freedom graces head of white,
Black, yellow, brown, or red.
Freedom is that priceless crown
Found on a free man's head!

WINTER

BERNARD HIRSHBERG

(For choral speaking. The class may speak entirely in unison, or group and solo work other than that indicated may be worked out.)

ALL (*sharp rhythm*)—
The ice is here,
The ice is there;
Jack Frost is whistling
Everywhere.
LOW (*slowly*)—
Jack Frost is whistling
Everywhere;
HIGH (*lively*)—
And all he touches
Freezes to ice!
If he nips your ears
And bites your toes,
SOLO (*sharply*)—
Look out that he doesn't
Nip you twice!
LOW (*slowly*)—
Now Winter's treasure chests
Open their doors,
Spilling the snowflakes
Over the Earth.
SOLO (*calls into distance*)—
Snowflake, snowflake,
Like a shining star,
Where do you come from?
Do you come far?
HIGH (*echo*)—
We're from the valley
Over the moon.
We are the raindrops
You knew last June.
ALL (*gentle rhythm*)—
Falling, falling,
Gently falling,
Thicker, thicker,
Snowflakes drop;
Now they cover roofs all over;
Will they never, never stop?
LOW (*slowly*)—
Look, the snow has gently white-washed
Village, farm, and city street;
All the world in white is snowbound,
Like a ball rolled in a sheet.
SOLO (*quickly*)—
"Come, build a snow man,"
ALL—
The children shout.
SOLO (*a different soloist for each sentence*)—
"Let's make him big!"
"Let's make him stout!"
"First comes his body."
"Then his head and eyes."
"Then a great big mouth
To eat icicle pies."
HIGH (*quickly*)—
Then down the hill
They coast with joy.
ALL (*evenly*)—
Winter sports thrill
Every girl and boy.
SOLO (*lively*)—
My sled is a snow ship,
SOLO (*loud*)—
Shipmate, ahoy!
HIGH (*alarmed*)—
But where are the flowers?
Row on row?
LOW (*slowly*)—
Sh! They're asleep
'Neath the blanket of snow;
Sh! They're asleep
'Neath the blanket of snow;
Waiting for spring
To awake them once more,
When birds will be singing
In woods and on shore.

THE BROOK

M. LOUISE C. HASTINGS

The only sound
The whole day long
Is the little brook
With its cheerful song.

It runs through the woodland
Banked with snow,
Keeping its course,
Steady and slow.

The only sound
The whole day long
Is the little brook
With its cheerful song.

FEED THE BIRDS

LAURA M. CORYELL

Don't forget the helpful birds
When wintertime comes round!
Don't forget your feathered friends
When snow and ice abound!

You have listened to their songs
All the summer through.
Think of all the bugs and worms
They have killed for you.

Now that they are hungry
Tie suet in a tree;
Scatter crumbs and nuts about
And see how glad they'll be.

MY GIFT

DOROTHY WATKEYS

I gave today to the War Fund Drive
That wounded men might stay alive.
And I was very proud to give
So all these gallant men might live.

For when the days of war are done
And men have laid aside the gun,
I'll want to know, with a thankful heart,
That I have really done my part.

A FLYING CARPET

ANNIE L. VON TUNGELN

I'd like a magic carpet
For a long and daring flight;
Of course I'd also want it
To bring me home at night.

AFTER A SNOWFALL

MARGARET OLESON

Silver on all the branches
Under a winter sky;
Hedges and grass wear jaunty plumes;
Muffled and mittened, I
Flounder in feathery coldness,
Plunge into diamonds bright,
Follow a strange, uncharted course
Over a world of white.

NEW YEAR

GRAYCE KROGH BOLLER

New Year, what do you hold for me?
New Year, may I peek and see?
What is this? A big, blank page,
Like the setting of a stage?

I must fill it now, you say,
Bit by bit and day by day?
Choose my characters with care,
So the play will be most fair?

New Year, New Year, I'll try hard;
Every step and word I'll guard,
So when all the stage I see
Proud and happy I shall be.

COMPENSATION

MARY HESTER BEAM

Magicians have been in my garden!
It burst into bloom overnight;
The twigs on the trees and the bushes
Are floundering in billows of white.
A flash of bright blue in the maple,
A glow of warm red in the vine—
My pensioners, cardinals and blue jays,
Are here, and expecting to dine.
The nuthatch is scolding the downy,
A titmouse calls loud to his mate;
With snow and the birds in my garden,
Who cares if the sun gets up late!

Come and Dance in the Circle

SYLVIA L. CLAFLIN

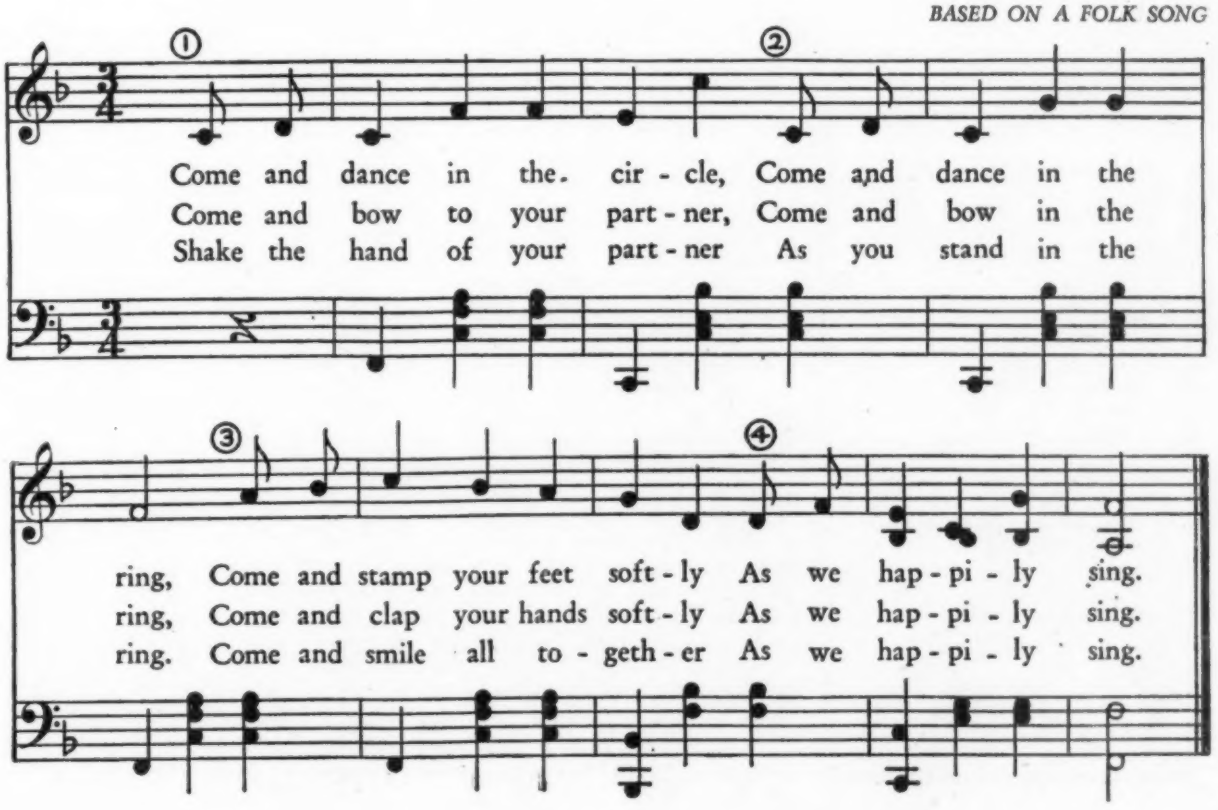
FORMATION: Form circle in couples—boys inside, girls on their right, ready to dance counterclockwise.

STANZA 1:
1 and 2—Step forward on tiptoe, accenting first step of three.
3—Stamp feet softly.
4—Partners join right hands over heads and circle around.

STANZA 2:
1 and 2—Partners face each other. Boys bow and girls curtsy. Repeat.
3—Clap hands.
4—Same as 4 in stanza 1.

STANZA 3:
1 and 2—Partners shake hands.
3—All smile, right and then left.
4—Same as 4 in stanza 1.

BASED ON A FOLK SONG


① ② ③ ④
Come and dance in the cir - cle, Come and dance in the
Come and bow to your part - ner, Come and bow in the
Shake the hand of your part - ner As you stand in the
ring, Come and stamp your feet soft - ly As we hap - pi - ly sing.
ring, Come and clap your hands soft - ly As we hap - pi - ly sing.
ring. Come and smile all to - geth - er As we hap - pi - ly sing.

TWO PLAYS TO GIVE IN JANUARY

Father Time's Birthday

FOR ALL GRADES

EMMA FLORENCE BUSH

Children of any age will enjoy this play about Time and his big family. There is ample scope for originality in costuming the actors and in planning for their symbols.

(*Great-Grandfather Time sits before the fireplace dozing. His scythe rests beside his chair. Grandmother Year is bustling about, glancing often at Great-Grandfather Time.*)

GRANDMOTHER YEAR—Come, come, Father Time, wake up. Your birthday is here again, and it is almost time for the children and grandchildren to come. It would never do for them to find you asleep.

GREAT-GRANDFATHER TIME (*opens his eyes, stretches arms, and yawns*)—I wasn't asleep. Time never sleeps.

GRANDMOTHER YEAR (*aside*)—Poor dear, he really believes that. I hear the children. They'll keep him awake.

(*Enter the four seasons.*)

WINTER—Hello, Grandfather Time. Happy birthday wishes from us all. We would not miss coming home on your birthday for anything. Hello, Mother Year, I hope you have a feast ready. Nothing like Mother's cooking, you know!

SPRING (*smiles at him indulgently, but shakes her head*)—Oh, Brother Winter, all you think of is feasting. It is the rest of us who have to work to get the food ready. I am busy all the time I am on earth sowing the seeds of the things you like to eat.

SUMMER (*steps toward Winter*)—I, too, Brother, work very hard, helping the seeds to grow after Spring's planting. I can assure you I have no time for feasting while I am on earth.

CHARACTERS AND COSTUMES

GREAT-GRANDFATHER TIME—Wears a white wig and beard, and a loose robe; carries a pasteboard scythe.

GRANDMOTHER YEAR—Wears a white wig, and old-fashioned long dress, apron, and kerchief.

WINTER—Boy in a white suit that is trimmed with cotton.

SPRING—Girl in a pale green dress; carries a silver wand.

SUMMER—Girl in a deep pink dress, and crown of roses.

AUTUMN—Boy in a brown suit. Carries a large basket of fruit.

MONTHS—Twelve girls or boys in costumes trimmed with appropriate artificial flowers, fruits, or leaves, or other insignia.

SETTING

A living room in the home of Great-Grandfather Time. There are a fireplace, a table, and chairs.

AUTUMN—And I, likewise, have much to do—the fruits and grains to ripen and gather in so that all may eat their fill. Truly, Brother Winter, you are the only one who enjoys feasting without working.

(*Winter looks dejected.*)

GRANDMOTHER YEAR (*patting him on the back*)—Cheer up, my son. (*To the others indignantly.*) Why do you speak so to him? Winter never boasts of his work, as the rest of you often do, but he is just as busy as any one of you. Where would your seeds be, Spring, if he did not have his servant Frost crack the hard ground open so the rains could make the earth soft and ready for planting? Then his servant Snow spreads a warm white blanket over the earth to keep the seeds and roots that are in the ground snug and warm so they will come up into the sunshine when it is time. And, unless the seeds grow, Summer would have no plants to tend, and Autumn no harvest to gather.

(*Spring, Summer, and Autumn look ashamed.*)

SPRING—We did not mean to be unkind, Brother Winter, but we did not realize before how important your work is to us. I, for one, thank you.

SUMMER—And I.

AUTUMN (*slowly*)—And I do too.

WINTER—You are welcome. I do not mind when people say hard things about me. I know they do not understand the importance of my work. But now I hear the children outside, bringing birthday gifts.

(*Grandmother Year opens door. The months enter, and one by one step up to Great-Grandfather Time with open hands as if holding the gifts they mention. When they finish speaking, they pass in front of him to the other side where they group themselves in order.*)

JANUARY—I bring the first gift of all, the little New Year—a time for new beginnings, new resolutions, and happy thoughts. I bring the ice and snow that in the north covers the bare, cold earth and makes it beautiful.

FEBRUARY—I bring you many gifts, Great-Grandfather Time—birthdays of great persons, and valentines. Although I am short, I am well laden with gifts that will bring happiness.

MARCH—Great-Grandfather Time, I bring March winds and rain that prepare the way for spring. I bring kite time and marbles and pussy willows. (*Continued on page 63*)

Grandma Thrifty's Visit

FOR MIDDLE GRADES OR A RURAL SCHOOL

GENIEVA B. PAWLING

Here is real humor at the children's level; also opportunity for spirited acting and a lesson on thrift. The play may be expanded by adding more characters and dialogue.

SCENE I

(*Mrs. Willow is rocking the baby—a doll. Mr. Willow and Charley are playing checkers as close to the cookstove as they can get. Mary is lying on the couch with a torn coverlet over her. Lena, seated near the stove, is shivering. A knock is heard.*)

MR. WILLOW—Lena, go to the door. Your move, Charley.

LENA (*at door*)—How do you do.

MR. THRIFTY (*from doorway*)—I have had some trouble with my car. May we come in for a few moments?

MR. WILLOW (*rises, and goes to the door*)—Come on in. It's bitter cold.

MR. THRIFTY (*enters, followed by Grandma*)—Thank you. I am Henry Thrifty and this is my mother.

GRANDMA—How do you do.

MR. WILLOW—Glad to meet you. I'm Tom Willow. This is Mrs. Willow and these are our children.

MRS. WILLOW—Please sit down. (*She offers a chair to Grandma.*)

(*Mr. Willow pulls out a chair for Mr. Thrifty. A leg falls out. He replaces it carefully, but Mr. Thrifty indicates that he prefers to stand.*)

MR. THRIFTY—I'm sorry to intrude in this way, but my car has broken down and I couldn't leave Mother out in the cold. We were lucky to be near your house.

CHARLEY—You sure were! Next house is 'most a mile down the road.

MR. THRIFTY—Is that so? Do you have a telephone so I can call a garageman to come to see about my car?

MR. WILLOW—No, we never got around to have a phone put in.

LENA—The Moores have a phone.

CHARLEY—They live down the road like I told you.

MR. THRIFTY—Then I'll just have to go down there to telephone.

CHARLEY—I'd go for you only it's just about chore time.

MR. THRIFTY—I wouldn't dream of troubling you. Mother, I'm afraid we shall have to ask these people to let you stay here until I can arrange to have someone come for you.

GRANDMA (*who has been talking to Mrs. Willow and Lena in pantomime, and admiring the baby*)—Go along, Henry. I'll be all right.

LENA—She can stay here forever. (*Laughter.*)

MR. THRIFTY—Well, then, goodby. I'll be back as soon as possible.

MRS. WILLOW—We'll make your mother as comfortable as we can.

(*Mr. Thrifty exits.*)

MR. WILLOW—Charley, if you'll do the chores I'll go to the woods and cut as much wood as I can before dark. (*To Grandma.*) I'll soon have it nice and warm here. Come on, Charley.

MARY—Hurry, Daddy. I'm cold. (*She pulls coverlet closer.*)

(*Mrs. Willow pulls blanket closer around the baby. Exit Mr. Willow and Charley.*)

GRANDMA (*looking at Mary*)—Is the little girl sleepy?

MRS. WILLOW—She lies down a lot. She always seems to be tired. The baby has to be held all the time. I get so discouraged. Here, Lena, you rock him and I'll start supper. It won't take long. All we've got is potatoes.

GRANDMA (*removing wraps*)—Let me take the baby so Lena can help you. (*She takes baby.*) Why don't we have the potatoes baked? They are so good that way.

MRS. WILLOW—Why, I guess we can. (*She and Lena exit.*)

GRANDMA (*to Mary*)—You look thin. What's your name?

MARY—It's Mary.

GRANDMA—Well, Mary, do you drink lots of milk?

MARY—No, I don't like milk.

(*Mrs. Willow enters and puts potatoes in the oven. Lena brings in a few pieces of wood and puts some in the stove.*) (*Continued on page 62*)

CHARACTERS

MRS. WILLOW
MR. WILLOW
CHARLEY
MARY
LENA
MR. THRIFTY
GRANDMA

COSTUMES

Scene I.—The members of the Willow family wear ragged clothing. Mr. Thrifty wears a neat, warm overcoat. Grandma wears a pretty suit, coat, and furs.

Scene II.—The Willows' ragged clothes are replaced by neatly mended ones.

SETTING

Scene I.—Interior of the untidy home of the Willows. There are a couch, a cookstove, a table, and rickety chairs, one of which has a leg that falls out.

Scene II.—Same as Scene I, except that the room now appears tidy, with furnishings repaired.

RUBBER—EVERY BIT HELPS

FOR MIDDLE AND UPPER GRADES

DOROTHY C. FLEMING

Teacher, Sixth Grade, Dobbs Ferry Elementary School, Dobbs Ferry, New York

This play, with a patriotic theme, depicts outstanding events in the story of rubber, and shows the importance of collecting rubber scrap because "every bit helps."

CHARACTERS

GIRL
STATION ANNOUNCER
COMMENTATOR
RUBBER ADMINISTRATOR
INDIANS OF HAITI—Two or three.
FIRST SAILOR
SECOND SAILOR (Pedro)
COLUMBUS
MR. GOODYEAR
ASSISTANT
MR. EDISON
MR. FIRESTONE
SUPERINTENDENT
NEWS REPORTER
NATIVES OF BRAZIL—Two or three.
MRS. JOHNSON
FIRST CHILD
SECOND CHILD
THIRD CHILD
FIRST COLLECTOR
SECOND COLLECTOR

COSTUMES

People of the present time wear everyday clothes. For costumes of Columbus, his sailors, and the Indians, see illustrations in history books or encyclopedias. The plantation superintendent wears a light-colored summer suit and a wide-brimmed hat. The natives of Brazil have loose-fitting, cheap cotton clothes.

SETTING

Prologue.—Comfortable chair and radio, arranged in front of curtain at right or left side of stage, to allow curtain to open on other scenes. Radio is made from a carton. Station signal is given off stage by striking *do, sol, mi* on tuned water glasses or a xylophone.

Act I, Scene 1.—A forest at the ocean's edge in Haiti in the year 1493. Trees are sumac saplings supported in Christmas-tree holders. Leaves, shaped like rubber-tree leaves (trifoliate), are cut from green construction paper and fastened to the branches.

Scene 2.—Mr. Goodyear's kitchen. The stove is made from two orange crates, covered with heavy brown paper. The stovepipe is made from a roll of paper.

Scene 3.—Mr. Edison's estate at Fort Myers, Florida, having the same trees used in Scene 1. Two boxes of goldenrod, one with long stems and one with short stems, are on the ground near the center of the stage.

Act II.—A modern Brazilian rubber plantation. The trees previously used are arranged in rows, and have V-shaped grooves painted on the side facing the audience. A cup is placed at the bottom of each tree to catch the latex. Natives pour the latex from cups into pails. The canoe is made from orange crates, supported on roller skates. In it are rubber "biscuits" (flat, round cakes made of crushed paper covered with dark crepe paper). The pod that contains rubber seeds is made in the same way.

Act III.—The lawn of a home in Middletown. There is an outdoor backdrop and some lawn furniture with at least two chairs. One or two large shade trees and smaller shrubbery may be included if desired.

PROLOGUE

(*Girl is seated, knitting.*)

GIRL—Oh, my goodness! I almost forgot about the School of the Air program. There is to be a special guest today to talk about rubber. I must hurry and turn on the radio. (*Turns on radio.*)

STATION ANNOUNCER (*behind curtain, giving station signal*)—It is now 10:15 A.M., Auditorium Clock Time. This is Station MES broadcasting from Middletown Elementary School. At this time we present the regular School of the Air program.

COMMENTATOR (*behind curtain*)—Good morning, everybody! This is your School of the Air commentator, speaking from Middletown. Our program today is about rubber. I wonder, children, whether you know how *very* important rubber is. Of course you know that we are doing a lot less riding in automobiles now than we did a short time ago because we can't get rubber for tires. But do you know that not only tires but some three hundred other parts of a car are made of rubber? Altogether, more than fifty thousand articles are manufactured of rubber. In order to save the rubber we have and to plan new ways of getting more, the president has appointed as rubber administrator Mr. _____. We are very fortunate in having Mr. _____ as our guest this morning. He will now speak to us on the subject of rubber.

RUBBER ADMINISTRATOR (*behind curtain*)—Good morning, girls and boys! In learning about rubber, perhaps you would like to know a bit of its history. Suppose we glance at the island of Haiti in the year 1493 and observe Columbus landing there on his second trip across the Atlantic.

ACT I

Scene 1

(*As curtain opens, Indians are bouncing chunks of rubber. Enter First Sailor, Second Sailor, and Columbus.*)

FIRST SAILOR—Ha! We're on land at last, Admiral.

SECOND SAILOR—What are those things the natives are playing with?

COLUMBUS—Yes, what are they? I must have one. Here, Pedro! Take this knife and trade it for some of that odd substance. (*Pedro trades.*) H-m-m-m! This *is* a strange thing!

FIRST SAILOR—When we return to Spain we must show this to our king and queen.

COLUMBUS—Yes, they will be interested in it. Now, let us go. I must explore further.

(*Curtain.*)

RUBBER ADMINISTRATOR (*behind curtain*)—Those early Indian natives called the tree from which they got the material for their bouncing balls the *weeping tree* because its juice flowed out so fast when its bark was cut. This juice later became known as *latex*. Dr. Joseph Priestley of England called it *rubber* after he discovered that it would rub out pencil marks. Now I should like to take you back to the year 1839, and have you look in on Mr. Charles Goodyear, working away in his kitchen. Everyone thought he was crazy because he dressed in rubber from head to foot. He did this in order to find out just what rubber would do. He worked many years trying to perfect it.

Scene 2

(*Assistant is standing by the stove, stirring something in a kettle, when Mr. Goodyear enters.*)

MR. GOODYEAR—How is the mixture of rubber and sulphur coming along?

ASSISTANT—I don't know. *You* look at it, Mr. Goodyear, and see what you think.

MR. GOODYEAR—It doesn't look very good to me. Oh, dear! What can I do? I've been working on processing rubber for years—and still no success!

ASSISTANT—I'm sorry that you cannot find a way to stop rubber from cracking.

MR. GOODYEAR—It not only cracks with the cold, but it gets sticky in hot weather. And it has a terrible odor, too, when it gets warm.

ASSISTANT—Why don't you give up? You've spent years at this and you've lost money working on it.

MR. GOODYEAR (*lifting a piece from the kettle*)—Yes, I know, but I'll *not* give up until I find something that will do the trick. No, sir, I'll *not* give up! (*Stamps foot and piece of rubber falls on stove.*) Quick! Quick! Get it off! (*Grabs piece from stove.*) Oh, dear! Oh, dear! But—look! It isn't sticky! It's more like leather. It stretches, too. Oh, and even the heat of the stove didn't make it smell. Here, take a piece and nail it outside the door and see what effect the cold will have on it. I believe we've found something that will make rubber one of the most important things in the world.

(*Curtain.*)

RUBBER ADMINISTRATOR (*behind curtain*)—The process of heating rubber which Mr. Goodyear discovered, quite by accident, became known as *vulcanization*. It was named for Vulcan, the Roman god of fire. And now, suppose we take a look at another great man, Thomas A. Edison, on his estate in Florida. His friend, Harvey S. Firestone, is with him.

Scene 3

MR. EDISON—I believe a plant can be found which will produce rubber from the native soil of America and I am going to try to find it, Harvey.

MR. FIRESTONE—You've certainly got a job on your hands. Where did you get all these plants? (*Points to the many varieties in yard.*)

MR. EDISON—They came from different parts of America. Some of the seeds I had sent to me from South America and Africa and the Far East.

MR. FIRESTONE—How much experimenting have you done?

MR. EDISON—I have experimented with more than fourteen thousand different plants, and I've found rubber content in over twelve hundred of them, but they don't produce enough to be of any value yet. So far the goldenrod produces the most. And see here—see how much bigger I've made this plant grow.

MR. FIRESTONE—Yes, that's the ordinary size of goldenrod, but yours is much bigger. (*Points to the two sizes of plants.*)

MR. EDISON—In time I'm sure I shall find something that can be grown right (*Continued on page 68*)

SKATING IS FUN

WORDS AND MUSIC BY J. LILIAN VANDEVERE

With swinging waltz rhythm

GIRLS — BOYS — GIRLS

There's ice on the pond and ice on the stream; Clear and bright we see it gleam. Then why be the one who stands and
Come join in the thrill that skat - ers may know, Glid - ing swift - ly to and fro. We're off to the pond, we're on our

ALL — 1. — 2. — BOYS — GIRLS

waits, When you can be fly - ing on shin - ing skates?
way. Come out and go skat - ing with us to - day. Swing a - long on your

BOYS — GIRLS — BOYS — GIRLS — BOYS

skates, Swing a - long on your skates. We will dip and sway as we glide a - way. Swing a - long on your skates, Swing a -

GIRLS — BOYS

long on your skates. There's a hock - ey team read - y to play. And it's dip, bend, cir - cle a - bout, Dip, bend,

GIRLS — BOYS — GIRLS — ALL

turn with a shout. Swing a - long on your skates, Swing a - long on your skates, Through the spar - kling win - ter day.

MEET THE IMPRESSIONISTS

FOR MIDDLE AND UPPER GRADES

GENEVA C. HALVORSON

Teacher of English and Art, Public School, Blue Earth, Minnesota

At a picture gallery, two boys learn from another visitor how Impressionists paint light. They go away full of enthusiasm and new ideas on the light and colors in nature.

(The Stranger is studying first one picture and then another under a magnifying glass. Jimmy and Larry enter from the left, and look at the pictures in a desultory manner.)

JIMMY—Well, Larry, I hope other people at this exhibit know more about pictures than I do.

LARRY—Those are my sentiments! You know, Jimmy, some of these paintings are all right, though. Did you notice a sea picture by that American artist Homer?

JIMMY—Sure, I saw it. It was called "Northeaster." It showed a storm at sea, with high waves and spray, and a bare ledge of rocks in the lower left corner.

LARRY—Now that's the kind of picture I like. I've never seen the ocean, but that picture looks just the way I imagine it—color and all. What I can't understand is why some artists seem to go out of their way to make their pictures unnatural.

JIMMY—Yes, I know what you mean! There's one now. *(Points to "Russian Winter"; then both look at it disgustedly.)* Isn't that the spottiest thing! Did you ever see a landscape that looked that way?

LARRY—Never!

JIMMY *(notices Stranger)*—Well, there is someone who seems to enjoy them. What is he doing?

LARRY—He is studying a picture with a magnifying glass. Let's watch.

(Boys move nearer Stranger and watch him for a moment.)

JIMMY—Mister. *(Stranger makes no reply.)* Mister.

STRANGER—I beg your pardon. Were you speaking to me?

JIMMY—Yes. Please tell us what you are doing that for.

STRANGER—I get a great deal of pleasure studying and comparing paintings under a magnifying glass. It shows more clearly the artist's technique. Just now I am studying the technique of Renoir as a representative of the Impressionists.

JIMMY *(blankly, to Larry)*—Do you understand that? *(Turns to Stranger with a smile.)* I guess we don't know what you are talking about.

STRANGER *(smiling)*—I take it you are not acquainted with the Impressionists.

LARRY—No. Are they people?

STRANGER—Yes, they were artists who, around the year 1860, invented an entirely new way of painting. Here are several examples of their work. How do you like them?

LARRY—We decided we didn't like them because we never see real landscapes that are spotted. Why do the artists spot them like that?

STRANGER *(looks at watch)*—Well, boys, I have a few minutes before I must leave, so, if you wish, I'll tell you a little about Impressionism.

JIMMY—Oh, thank you. Will you tell us why some of the paintings look like crazy quilts?

STRANGER *(laughing)*—All right. I'll try. But first, let me tell you what the name *Impressionist* means. Impressionists were a group of artists who tried to paint a single impression—just as a scene appeared during a single moment. Suppose an artist walked through the dim coolness of a summer wood on a sunny day. Suddenly he came to an opening at the edge of a stream. The whole landscape, the water, the bridge, the buildings opposite, lay bathed in a flood of bright sunlight. That was the moment he wished to put on canvas. He wanted in his picture every bit of the sparkle that met his eyes that moment. How was he to do it?

LARRY—Whew! That would be some job. How could he do it?

STRANGER—As you can imagine, it was a difficult problem. You see, color changes with the amount of air through which you see it. I mean that color varies according to the distance the object is from you.

JIMMY—What do you mean by that? Wouldn't the grass be green no matter where you saw it?

STRANGER—No, it wouldn't. Now keep in mind the artist standing at the edge of the stream. The grass near him would be painted green. Far on the other side of the stream, there might be a faint blue tinge, due to the influence of the atmosphere. The farther away the grass was seen, the bluer it would appear, with the grassy foothills of the distant mountains a misty blue in the background.

LARRY—Can you beat that! To me green grass is green. How do you know air is blue?

STRANGER—Don't forget that what you call the sky is only the air surrounding the earth.

JIMMY—Why, of course that's so! And if the air is blue looking through it vertically, it must be just as blue gazing through it horizontally. So it stands to reason that objects have to look blue if enough blue air gets between them and you.

LARRY—Well, I guess that's right. Did the men who painted these pictures have to remember the atmosphere for every color they used?

STRANGER—They did. But atmospheric influence was only one of their color problems. Shadows offered another.

LARRY—Shadows! I thought they were gray or black.

JIMMY *(who has been studying some of the pictures while Stranger was speaking)*—I thought so too, Larry, but look at this picture. There is color in these shadows. *(They examine "The Blue Vase.")* Are there any rules for shadow colors?

STRANGER—There are. As you see, shadow is not an absence of color, but a change of color. Science had already proved that shadows contain the complementary color of the object casting the shadow, but the Impressionists were the first actually to put that knowledge into practice.

LARRY—I was just thinking of a big poster I saw. It was the picture of a rosy-cheeked child, and I noticed the shadows were green. I thought the artist must have been crazy, but I guess he was using Impressionistic ideas. *(Continued on page 62)*

CHARACTERS

STRANGER LARRY
JIMMY

SETTING

An art gallery. Any Impressionistic pictures can be displayed—those by Manet, Monet, Degas, Renoir, Pissaro, and Cezanne. [See suggestions at end of play for pictures used in this play, and where they may be obtained.] Include several paintings by artists prior to 1860, in addition to very modern prints. Some pictures may be borrowed from classrooms or the homes of the pupils.

TOM'S LESSON

FOR UPPER GRADES

ESTHER MYERS

Teacher, Seventh and Eighth Grades, Iron Hill School, New Britain Township, Chalfont, Pennsylvania

This play is intended for an eighth-grade commencement program. If your school does not have midyear promotions, you can use it in a vocational guidance program.

CHARACTERS		SETTING
HARRY	AVIATOR	A cyclorama or neutral curtains lining the stage. The stage curtain is closed briefly at the end of each episode to indicate a change of scene.
TOM	MECHANIC	
UNCLE SAM	STREET CLEANER	
CHEMIST	FARMER	

(*Harry and Tom are reading and talking at a table.*)

HARRY—Tom, have you filled out your high-school entry blank yet?

TOM—No. Why?

HARRY—What are you going to put for *Future Occupations?* There is room here for three choices.

TOM—Oh, I don't know. All I want is a job where I can earn a lot of money in a hurry so I can get out and have a good time.

HARRY—Yes, I want that too, but at the same time I want to work at something I really enjoy doing.

TOM—You know, Harry, ordinary jobs are tiresome. I want to do something big and courageous for my country like people we read about in books and newspapers, but I suppose I shall be a small frog in a big pool.

HARRY—Oh, Tom, you have the wrong idea entirely. But there, it's a quarter of four and I must rush. I am going to put down *aviator.* Maybe my little bit in that vocation will help make my country great, and I know it's what I want. So long.

TOM—So long, Harry. (*Harry exits. Tom sits leafing through his book.*) Such fuss about a job! After all, I guess most people work just to earn a living. It doesn't matter what kind of work it is. Look at those men who climb skyscrapers. No one can tell me they are doing it because they like it. There doesn't seem to be any opportunity to accomplish anything outstanding today. Sometimes I even wonder why people need an education of any kind.

(*The light grows dim.*)

UNCLE SAM (*enters*)—

"I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong.
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work or leaves off work,
The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown.
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs."

TOM—Uncle Sam, do you believe that? That is poetry, not real life.

UNCLE SAM—Of course that's true, and do you know why they are singing? They know they are building a greater, finer America—their own America. They help decide what it's going to do because they elect its officers and make its laws. How can you run a large important country if you aren't educated well enough to do your own job well or to understand what your country is doing?

TOM—Yes, but, Uncle Sam, isn't that just a lot of talk?

UNCLE SAM—You're really a skeptic, aren't you? If it's proof you want, come with me.

(*Curtain closes; then opens to disclose the Chemist in his laboratory.*)

UNCLE SAM (*enters with Tom*)—Good afternoon, Mr. Chemist.

CHEMIST—Good afternoon. Why, Uncle Sam, how can I help you today?

UNCLE SAM—I didn't come to secure a new use for our farmers' products or a substitute for old things so that we can save our natural resources; I came to ask you why you work so hard. You can't expect to be an Edison.

CHEMIST—I? I work because I like my work. As for Edison, there were hundreds of scientists who, long before he was born, made experiments that helped him. Maybe today I shall discover a fact, and some day someone will use what I learned to discover other new ones.

TOM—Yes, but what do you get out of it? Surely not a palatial home and handsome clothes?

CHEMIST—Listen, my boy. Who made our world what it is today? Politicians? No! Historians? No! *We* did—the scientists of the world.

UNCLE SAM—Did your education help you at all?

CHEMIST—In school I learned the miracles that have been performed from Galileo's day to mine. It was there I learned that this (*pointing to test tubes*) was one thing, and that another, but by putting them together I have something different, something new. The little facts we learned in school help to change our world.

(*Curtain closes; then opens to show the Aviator and the Mechanic in conversation.*)

AVIATOR—Nick, my plane must have some attention. That motor is sending out warning signals and it needs a thorough examination.

MECHANIC—Surely, Slim. Just wait till I get my tools.

(*Mechanic leaves. Uncle Sam and Tom enter.*)

UNCLE SAM—Have you a minute, Aviator? Tom and I want to talk to you.

AVIATOR (*saluting Uncle Sam*)—Yes, sir, Uncle Sam, I am always at your service.

UNCLE SAM—That was a dangerous trip you made last night in all that fog. Certainly no job pays enough money to warrant taking such a risk.

AVIATOR (*surprised*)—Uncle Sam, that's not a risk; that's my job.

TOM—Well, leaving salary out, is the joy in your job worth all the hard studying and training it takes?

AVIATOR—Tom, any job worth doing takes stamina, plus years of study, plus health and ambition. Given them, you and your country can never fail.

MECHANIC (*re-enters*)—Slim, I've checked your plane and everything is now satisfactory.

AVIATOR—Thanks. I must take off. Good-by. (*He exits.*)

UNCLE SAM—Mechanic, how could you be so sure that plane would work satisfactorily?

MECHANIC (*reproachfully*)—Why, Uncle Sam, that's any good mechanic's job.

UNCLE SAM—Yes, I know. Here's another question. Look at your hands and clothes—they're dirty. Couldn't you get a white-collar job?

MECHANIC—Uncle Sam, you ought to be ashamed. Our country didn't grow because someone sat at his desk and planned it. Someone had to sweat and get grease under his fingernails. Uncle Sam, how can you talk like that about mechanics after all we have done? We united the North, East, South, and West. Now, that—that's our thanks. (*Turns to leave.*)

UNCLE SAM—I only tried to test you to show Tom that you think your job is the best in the world.

MECHANIC—Yes, and I suppose he is one of those young people who think they can come in here tomorrow and do my job. But he's fooled! You study your arithmetic, English, and history, lad, so you won't get any wild notions. There comes another plane. Sorry, but I have to go. (*Exits.*)

TOM—I guess he told me. Uncle Sam, could you take me to see a street cleaner or a farmer? I'll bet their answers will surprise you.

UNCLE SAM—Let's go to see both!

(*Curtain closes; then opens, showing Italian street cleaner at work.*)

(*Tom and Uncle Sam enter.*)

TOM—He's singing at his work!

UNCLE SAM—Mr. Street Cleaner!

STREET CLEANER—Whasa theese? Oh, Uncle Sam! I'm so glad to see you. Don't my streets look verra nice?

UNCLE SAM—They do indeed.

TOM (*aside*)—Gosh! He's proud of that.

UNCLE SAM—Mr. Street Cleaner, can't you find a better job?

STREET CLEANER—Wha' for a better job? I got a good job. I help make America beautiful. Those skyscrapers—they don' look nice if the streets are dirty. Uncle Sam, my boy goes to de nicest school in de world. He's going to be a great American.

UNCLE SAM—You're a good American yourself, Mr. Street Cleaner.

(*Uncle Sam and Tom watch Street Cleaner exit, humming as he goes.*)

TOM—That was a surprise. I'll still bet on the farmer though. His long hours aren't very pleasant, and I know he doesn't get rich.

(*Curtain closes; then opens to show Farmer whistling as he carries pail and stool.*)

UNCLE SAM (*enters with Tom*)—Good day, Farmer. This is my friend Tom.

FARMER (*drops stool and shakes hands*)—This is a pleasure, Uncle Sam. I am on my way to the barn to do the milking. Isn't the landscape beautiful?

TOM—Yes, it is. But somehow I thought farmers didn't take time to notice that.

FARMER—Notice it! Listen, young man, we eat, sleep, and drink the beauties of this country, but we don't talk about it, and we certainly don't pull all the beauty out by the roots, as some of our city friends do.

UNCLE SAM—We notice that you have had an education, and are intelligent. Why don't you move to the city and get an easy job?

FARMER—Uncle Sam, it takes brains to run a modern farm, and all the education I could afford isn't enough to help me solve all my problems.

TOM—How can you work so hard and get so little for your effort?

FARMER—Get so little? Every time I see the city I say that I put it there and I'll keep it there. The farmers planted this continent; the farmers also reap the harvest. Anytime you get worried, buy yourself a section of land in the United States of America and really own a part of your country. (*Exits.*)

TOM—All right, Uncle Sam, I don't mind hearing you say, "I told you so."

UNCLE SAM—No, Tom. I can only say,

"I hear America singing, the varied carols I hear,
. . . . each one singing his as it should be blithe and strong."

As long as America sings at its work, America will lead the world. (*Exits.*)

TOM (*pulls blank from pocket*)—Occupation! I guess I'll have to find the one job I really want to do if it's that important. Just think, by choosing that job, and educating myself for it the best I can, I'll help to make America great—I'll be a really true American.

EDITORIAL NOTE: "I Hear America Singing," from *Leaves of Grass*, by Walt Whitman, copyright 1924, is printed by permission of Doubleday, Doran and Company, Inc.

COLOR THE PICTURE

Susie Swan stayed home and played
That she was a nurse's aid.
Gave her doll a bath in bed.
"Swan is lovely soap!" she said.

Swan is pure. And Swan can float
Like a little motorboat.
Take a Swan bath. Then you'll know
Why the dolly likes it so!

DRAW A RING AROUND THE RIGHT ANSWER

Susie Swan played she was { a nurse's aid / a movie star }

She washed her doll in { a tub / in bed }

Swan is a { lovely soap / fish }

You use Swan when you { brush your hair / take a bath }

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Please send me.....free copies of the Susie Swan-and-doll seatwork sheet.

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*Address*_____

*City*_____ *State*_____

Teachers' Help-One-Another Club

IN APPRECIATION

MAY HARSHBARGER

I TELL my pupils that each week I will write one or two notes of appreciation for some fine trait of character such as acts of kindness, politeness, honesty, improvement in personal appearance, or outstanding effort in schoolwork. For this I keep on hand two boxes of children's note paper and envelopes—a dainty pastel shade for the girls, a more masculine type for the boys.

These notes are the children's own affair; no one need read them but themselves, though I think very few remain secret. One big sullen boy, who had been a special trial to me, carefully wrapped in clean paper the note that commended him for being so helpful to his mother. This is typical of the way in which the notes are received. My only problem is that every week I find so many things to commend that it is hard to decide who shall have the treasured notes of appreciation.

A LITERATURE AID

SISTER STELLA REGINA

MANY of my pupils were not interested in reading good literature until they learned to make what we called a "literature calendar." The children who were talented in drawing painted scenes for the top of the calendar while others did the figures for the month. The scenes were taken from the literature that the class was reading, and were changed monthly; for example, an incident described in Benjamin Franklin's *Autobiography* illustrated the month of January. The scenes aroused the curiosity of the children, and it was not long before everyone found pleasure in reading good literature.

FOR RAINY DAYS

ALZONIA MERRITT

FOR a long time I was puzzled over the problem of rainy-day noise in my classroom at recess. One day I put in a corner of the room a table that the boys had made out of pieces of scrap lumber and painted brown. I asked the pupils to contribute money to buy games such as Chinese Checkers and Anagrams, or to bring used games from home.

We soon had a variety of games. They were placed neatly on the table where the children could have access to them. On rainy days, they played with the games under my supervision. A child is appointed each week on Monday to look after the games and see that they are in good order on the table after the children have finished with them.

QUESTIONS ON THE JANUARY CALENDAR

MARGARET E. PARRY

USE these questions for discussion, reading, and seatwork.

1. Is January a winter month?
2. What is January 1 called?
3. What date is today?
4. How many days are in January?
5. What month of the year is January?
6. On what day did January begin?
7. On what day does it end?
8. Put the number of this year on the blackboard.
9. How many school days are there in this month?
10. The birthday of what historic person comes in January?
11. What is the date of his birthday?
12. How many War Stamps do you plan to buy during January?

Club Contributors, Attention!

ARE you one of the many teachers who find the suggestions in the Help-One-Another Club invaluable? Perhaps you have developed ideas which you would be willing to share with others. If so, we shall be glad to have you send them to us.

We pay one dollar upon publication for each article appearing in this department. A dollar is paid for each photograph that is used.

Articles should be addressed to: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y. They cannot be acknowledged or returned.

Please observe the following rules.

Place your name and address in the upper right-hand corner of the first page of each manuscript. (A married woman should use her given name, not her husband's.)

Put your name and address on the back of each photograph submitted.

One article should not exceed 300 words in length.

Plain white paper, 8½" x 11", is preferred.

Begin each article on a new sheet. (It is not necessary to send a letter with your contribution, but if you do so, put it on a separate sheet.)

Your article should be typewritten if possible, with *double spacing*. (If you submit a handwritten article, be sure to write plainly on one side of the paper only and leave space between the lines.)

Club Exchange

WITH mail facilities now overburdened and postal clerks busier than ever, it seems wise to eliminate the Club Exchange department from THE INSTRUCTOR. We plan to resume it with the return of peace.

CHECK-UP BOXES

VIRGINIA H. CLOUD

WITH an overcrowded third grade, I have found check-up boxes very helpful. Boxes marked SPELLING and ARITHMETIC are put in convenient places in the room. If a child misses a word in spelling, that word is written correctly several times and slipped into the spelling check-up box. If he misses a problem in arithmetic, that work is corrected and put into the arithmetic check-up box before he leaves in the afternoon. After school, when I am doing my own check-up work, I go through these boxes. If I find incorrect work, I return it to the child the next day, explaining what is wrong, and the work is corrected and shown to me.

INEXPENSIVE PASTE

MABEL PHILLIPS

TO PREPARE an inexpensive paste, take the desired amount of wallpaper paste, mix with cold water to the proper thickness, adding water gradually, and presto! you have the finest kind of library paste, with good keeping qualities. A few drops of oil of cloves may be added.

A CLEANING BEE

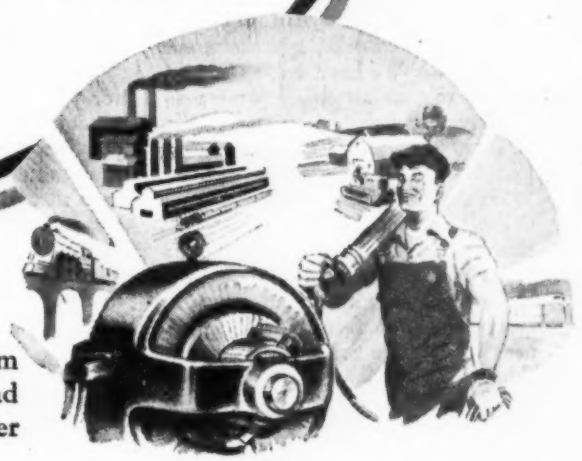
VERA WEIGHTMAN

ABOUT twice a year we have a real housecleaning bee in my school. Certain tasks connected with cleaning are more to be desired than others, and therefore some very necessary tasks are likely to be overlooked in the excitement when twenty or thirty children are clamoring, "What shall I do now?" My scheme has a certain element of chance in it, and all pupils feel that it is fair.

I first list duties to be done. There are always several dozen, sometimes a hundred, in the school and outside. I write each task on a slip of paper. I use paper uniform in size. When my pupils are all in one grade, I simply mark some slips "Boy" and some "Girl" and some "Either." Each child draws a slip and does what it says. But in a school that includes all grades and ages I designate jobs for younger and older children. For example, a tiny girl can clean out the chalk tray but cannot mop. If some tasks are too hard for certain children, I excuse them.

I write out directions carefully. If magazines are to be moved I clearly tell from where to where. This teaches the children to follow written directions. We have never had any unpleasantness when the tasks are allotted in this way. The children seem to take pride in seeing how many tasks they can get done.

The American Spirit Fostered TWO GREAT REVOLUTIONS!



The First Revolution

The Revolution for Independence in 1776 was for individual freedom from oppression—from taxation without representation—it was for freedom of speech, of worship, to work when, how and where one pleased. This was before steam, electricity or other power lightened the burden of human toil.

The Second Revolution

Then came the Industrial Revolution. Man's energy through machinery and enormous investment was multiplied a thousandfold. His courage—ability—energy—initiative—thrift—investment—were rewarded with personal profit and accomplishment. Free Enterprise flourished—greater employment ensued—wages increased—living standards improved—new wants were created and satisfied—and our country became the envy of the world.

What Next?

War has further speeded science and invention. Progress is marking time until the war ends. Individual Freedom and Free Enterprise await the go-ahead signal to move forward to greater accomplishment.

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Seeing Ourselves as Our Colleagues See Us

ROXIE ANDREWS FIRTH

Formerly, Assistant to the Director of Teacher Placement, University of Michigan, Ann Arbor, Michigan

At the New Year's beginning, our thoughts naturally turn to inventories, appraisals, and resolutions. We have attempted previously to take an objective view of ourselves through the eyes of pupils, parents, and school administrators. [See The Instructor for January 1939; April 1943; September 1943.] Our survey would seem to be incomplete without a look at ourselves through the eyes of our colleagues. How do those with whom we work every day—who face the same problems we do—see us? What do they think of us as fellow workers? What do they like about us and to what do they object?

The following comments and questions are the ones which have been most frequently heard "within the ranks" during the past ten years. (Quotation marks, when used, indicate the exact words; otherwise the paragraphs summarize comments.)

THE OLDER TEACHER RAISES SOME QUESTIONS

Why don't those sweet (though green) young things, fresh from school, realize that we too once went to college—that we've had years of putting some of that theoretical learning to the test of experience; and it's just possible that we've kept up with the changes in the educational field, though, alas, too many of us haven't!

Why don't newcomers recognize that we've spent some time in the community, that we know the people and know that progress sometimes has to be made slowly; that traditions cannot be disregarded; that some conservative communities will not accept all the newfangled ideas of a university campus or a city.

Why can't young teachers recognize that our school system is not entirely obsolete, even though it can't afford all the equipment and supplies furnished by the training schools?

Why don't young teachers try to "fit in"? They won't lose their individualities by doing so—they may even develop them.

THE YOUNG TEACHER SPEAKS HER MIND

"Why do teachers who have taught for years look askance at us and all we do? Every time I tried a new plan or discussed a new idea, some old-timer would smile and say, 'You'll get over that, d-e-a-r-i-e!' It made my blood boil, that smug condescending tone and superior air! It seemed to take the heart out of my first-year teaching."

"Why do persons who have been teaching for years need to get in a rut?" (We might remark that progressiveness is not a matter of age, but of zest, awareness, interests, and keeping up with the procession.)

"She's brittle; even her tones snap. If that is what years of teaching do to one, I hope I won't be at it long."

Why are older teachers so satisfied with the *status quo* that they resent anyone who isn't? Have they formed such automatic habits, and are they so close to a situation, that they have lost their perspective?

Can't one teach for years and still retain or develop a sense of humor?

She welcomed me, made me feel at home at once. She came into my room, after that first day, with a cheery, interested, "Well, how did it go?" Frequently, after that, she talked to me—or rather let me talk to her. How much her interest and wise counsel, gleaned from her years of experience, meant to me that first year, she will never know.

"She was my principal. She had been through the mill. We all sensed that, by her anticipation and understanding of our problems—her wise guidance. We felt free to approach her and discuss any problem which was troubling us, knowing we should receive help—the pointing out of some factors in the situation we hadn't considered, a word to bolster our slipping confidence, some encouragement or inspiration. After thirty-five years in the teaching profession, she was young, vital, warm, and understanding."

Repeated discussions with teachers individually and in groups have resulted in the following conclusions which we should consistently endeavor to practice.

Teachers should:

1. Live more balanced lives of work, play, love, and worship.
2. Occasionally forget that they are teachers. (Some never step out of the role. They attempt to set standards for, or pass judgment on, all groups —juvenile, professional, and social.)
3. Be more tolerant.
4. Be above pettiness and jealousy. (I have known some teachers who have had the mistaken idea that undermining colleagues in a school raised their own rating. To speak a good word for others, giving credit where credit is due, is a refreshing habit that is well worth cultivating.)
5. Remember that they are members of a great profession, that it may be necessary sometimes to place professional interests above their own personal preferences.
6. Be more jolly—make a point of seeing the funny side, provided others' feelings are not involved.
7. Talk about something besides what Mary or Johnny did in school today. (What a bore the lawyer is who argues continually and acts as if everyone else were on the witness stand or in the jury box.) They should cultivate broad interests, keep posted and up to date, carry some verbal small change for the fun and spice of social life.
8. Be more colorful in their personalities, clothes, interests, and so forth. (The profession calls for dignity and conservatism; but not for drabness or narrowness. One day a first-grader was overheard to say with a sigh, "I wish my teacher would wear a dress that isn't brown!" How much young children love color!)
9. Cultivate friendships outside as well as within the profession. (Constant association with children increases the need for rubbing shoulders with leaders in other professions and in business.)
10. Cultivate the habit of looking for, and speaking of, the best in everyone—pupils, parents, associates, and friends. (This is one of the most important parts of a teacher's task in the classroom; why not carry it into the world outside the classroom? Such a habit goes far in helping to avoid being overcritical—a tendency which teaching, by its very nature, seems to foster.)
11. Keep their sense of proportion and values—separate the important from the nonessential.
12. Learn to relax and play, to release tension by means of activities (particularly recreational activities) that are not related to teaching.
13. Avoid one-sidedness. (Where are broad, colorful, vital, warm, stimulating personalities more needed than in the teaching profession?)
14. Ask occasionally: What have I contributed to my profession in recent months?
15. Be more courteous. (Do you know teachers who, when dealing with children, interrupt them, speak harshly in raised voices, ridicule them, correct and rebuke them before their fellows, and in other ways fail to consider the pupils' feelings or the rules of common courtesy?)

(Have you ever watched the audience during a teachers' institute, when the program is in progress? One teacher recognizes a friend across the auditorium and waves a handkerchief to attract her attention. Another has been shopping and is showing her purchases to a friend. Whispering and giggling are heard. There goes a note! It is being passed straight down a row—ten hands help it to reach its destination. Several persons leave before the speaker is finished. Yet tomorrow this same group will demand strict attention from their charges and will sternly rebuke Gertrude or penalize George for whispering and writing notes.) *(Continued on page 66)*

Advice

A TALE IN SWING PROSE

MARK MARKLE

Teacher teaches all the day—teaches all the day. Then she meets a teacher, and the teacher and the teacher teach—teach—teach.

The day passes and now it is night. The teacher and the teacher meet a teacher, and you'd think there was nothing in this world to do but teach—teach—teach!

Now teaching is essential, and so is dentistry, but what would you think if every time a dentist met a dentist, they just pulled teeth? The dentist stops now and then, just to live—and I'm sure that makes him a better dentist.

So, if you are a teacher, do as dentists do. Stop now and then and live. And, if you're not a teacher, just let a teacher live!

Mr. Weatherman's Troubles

(*Continued from page 20*)

But as he reached the Rainmaker's factory he saw the Rainmaker sitting sadly beside his Rain Well.

"Why aren't you busy making Rain?" asked Mr. Weatherman.

"I am not going to make any more Rain, ever," said the Rainmaker.

"You are not going to make any more Rain?" asked the Weatherman in a surprised voice. "Why not?"

"I am tired of making Rain."

Then Mr. Weatherman inquired, "Who will make the Rain if you do not? No one else up here in Weatherland knows how to make Rain."

"Couldn't you get along without any Rain?" suggested the Rainmaker.

Mr. Weatherman shook his head. "Of course not," he said. "The World Children would be very unhappy without any Rain. There wouldn't be any ponds to freeze so that they could go skating. And there wouldn't be any brooks for them to go fishing in."

The Rainmaker was silent. Then he said, "You are right. I mustn't make the World Children unhappy."

"And you will keep right on making Rain?" asked Mr. Weatherman.

The Rainmaker nodded his head, and Mr. Weatherman felt very happy again. So he started back to his house which was built on the edge of the sky.

But when he reached the Sunshinemaker's factory he saw the Sunshinemaker sitting beside his Sunshine Oven. And he looked very sad, too.

"Why aren't you busy making Sunshine?" asked Mr. Weatherman.

"I am not going to make any more Sunshine, ever," said the Sunshinemaker.

"You are not going to make any more Sunshine?" asked Mr. Weatherman in a surprised voice. "Why not?"

"I am tired of making Sunshine."

At that Mr. Weatherman inquired, "Who will make the Sunshine if you do not? No one else up here in Weatherland knows how to make Sunshine."

"Couldn't you get along without any Sunshine?" the Sunshinemaker asked.

Mr. Weatherman shook his head. "Of course not," he said. "The World Children would be very unhappy without any Sunshine. The winter days would be so cold the children wouldn't be able to play outdoors, and if there were no Sunshine, there could be no Rainbows."

The Sunshinemaker was silent. Then he said, "You are right. I mustn't make the World Children unhappy."

"And you will keep right on making Sunshine?" asked Mr. Weatherman.

The Sunshinemaker nodded his head, and Mr. Weatherman felt very happy again. So he walked back to his house.

"Did you get some Snow?" inquired Mrs. Weatherman when Mr. Weatherman came into the house.

"Tomorrow," he told her, "the Snowmaker is going to send me enough Snow to make a nice little Snowstorm."

"That is fine," said his wife. "But what kind of Weather will you use today?" she asked, as he took off his coat which was silver, the color of rain, his vest which was orange, the color of the bright sun, and his hat which looked just like a big white snowflake.

"I think I shall use a few Clouds today," Mr. Weatherman told her, as he scooped a large measure of Clouds from a big barrel in the corner of his pantry.

Then he opened the window and poured soft gray Clouds until his house seemed to be resting on them. And his wife started to paint the sky a beautiful silver to match the cloudy day.

Mr. Weatherman whistled because he was going to have all the Snow and Rain and Sunshine he would need to make the World Children happy all year long.

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YOUR COUNSELOR SERVICE

IF YOU need help in teaching arithmetic, art, language (including handwriting and spelling), music, reading, science, or social studies; or if you wish to know how to use visual aids, address your questions to our counselor in that field, in care of THE INSTRUCTOR, *Editorial Department, Dansville, N.Y. A reply will appear in this department, or will be sent by mail if you enclose a stamped, addressed envelope.*

Science

GLENN O. BLOUGH

Instructor in Science, Laboratory Schools, University of Chicago

My sixth grade is planning a study of birds in winter. Will you suggest an outline which I can use?

Can you let your pupils help plan the unit by suggesting problems about birds in which they are interested? Stimulate their questions by taking a bird walk, by looking at pictures, and by other means. In general your outline will contain the following.

1. Identifying winter birds native to your locality.
2. Studying the habits of birds.
3. Discovering the food preferences of various birds.
4. Learning how birds are fitted to their environment.
5. Learning about the economic importance of birds.
6. Learning how to care for birds in winter.
7. Comparing winter birds' habits with the habits of summer residents or year-round residents.

◆

At what grade level do you advocate teaching a unit on simple machines in science?

My advice, unfortunately, is based not on any conclusive research, since such research is yet to be done, but rather upon experience and a knowledge of the general practices as indicated by various texts and courses of study. Evidence indicates that there is very little agreement as to the grade level most appropriate for this topic, primarily because there are various levels of the subject itself. There are many very simple concepts about machines and there are many very complex ones.

The problem resolves itself into: What exactly do you wish to teach about simple machines? If you want to show that there are basically six types of such machines, that they help in many ways to do work, that they are to be seen in many places in the environment, and that man would find it difficult to live without their help, you might teach the unit in the primary grades. If, however, your aim is to show how machines do work, their efficiency, and the relationship between force and resistance you will naturally reserve the study until the later elementary grades.

A simple treatment of machines for primary pupils is given in an illustrated book *Doing Work*, by Glenn O. Blough (Row Peterson & Co., Evanston, Ill.; $.28). A presentation for older pupils is given in *Discovering Our World*, Book 2, by Wilbur L. Beauchamp and others (Scott Foresman & Co., Chicago; $.96).

The Social Studies

MARION PAINE STEVENS

Associate in Elementary Education, Ethical Culture School, New York, N.Y.

Please suggest some activities and topics for a unit on community life for third and fourth grades.

First find out what pupils know about their town. What are its chief industries? How is community health cared for? How are food, clothing, and shelter provided? How do people get their mail and newspapers? What provision is made for putting out fires? Study library facilities and playgrounds. (You should analyze these and other questions in advance.)

After this introduction, you and the class should decide together what is to be done next. There are many possibilities. Studying town history, drawing maps of the town, studying local industries, and inviting town workers to talk to the children are examples of valuable activities. Do not fail to take as many trips about the town as possible.

My 6B pupils are interested in developing a unit on Europe in the war. I shall appreciate any help you can give.

Some of your pupils may be able to use current-events magazines, and, of course, daily papers are a mine of information. *My Weekly Reader*, No. 5 (American Education Press, Columbus, Ohio) is a current-events newspaper suited to sixth grade. The same company publishes the *War Geography Atlas;* price $.15.

You should have a bulletin board for clippings, in the charge of a changing group of pupils. Current-events reports should be given orally, perhaps once a week.

Use maps. A. J. Nystrom & Co., Inc., 3333 Elston Ave., Chicago, and McKinley Pub. Co., 809 N. 19th St., Philadelphia, sell inexpensive desk maps of Europe and the world. Pupils also can make war maps.

Arithmetic

FOSTER E. GROSSNICKLE

Professor of Mathematics, New Jersey State College, Jersey City, New Jersey

How many kinds of examples are possible in the division of decimals? Is any one harder than the others?

There are four major kinds of examples in division of decimals.

1. Dividing a decimal by a whole number, as $2\overline{)1.6}$
2. Dividing two whole numbers with a resulting decimal in the quotient, as $4\overline{)3}$
3. Dividing a whole number by a decimal, as $.2\overline{)5}$
4. Dividing a decimal by a decimal, as $.5\overline{)1.4}$

There are many different closely related examples for each of the four major classifications, which may be called *structural types*, but the four examples given here are the important ones. The most difficult is dividing a whole number by a decimal. More errors result in this group than in any other.

Should I teach pupils just learning to multiply to say, "Two times four is eight" or "Two times four are eight"?

Neither of these forms should be used to read a multiplication fact, especially in beginning work with the process. When a pupil has learned the "times tables" so that he glibly states, "Two times four is eight," he is usually showing the result of rote learning. The multiplication fact has little or no meaning for him. The fact $2\times4=8$ should be read, "Two 4's are 8," or the shorter form, "Two 4's, 8." From his knowledge of addition, the child already understands the meaning of two 4's.

The use of "times" presents a problem in language usage which is not clear to adults. Therefore, its adoption for class instruction in arithmetic for the lower grades is most unsatisfactory.

Language

MILDRED A. DAWSON

Associate Professor of Elementary Education, University of Tennessee, Knoxville, Tennessee

Please give me some helpful information on teaching language in the primary grades.

Almost all language lessons in the primary grades should be oral. The conversation, discussion, storytelling, dramatization, and instructions and explanations that arise in connection with reading, social studies, health, and natural science will make up most of the English course.

Much of the written composition will first be dictated to the teacher by the pupils and then copied by them from the blackboard. Simple notes to carry information home, and experience stories, will constitute the bulk of such written work.

Correct usage will be learned through imitating the teacher as she tells stories, carries on discussion, and converses with the pupils. There will be almost no drill to correct errors; instead, the teacher may quietly remark to an individual, "You saw a robin, Jimmy," or she will depend on dramatization of stories and the imitation of her own speech to help pupils improve their use of words.

A brief but fairly complete account of the approved ways of teaching English in the primary grades will be found in *Directing Learning in the Language Arts*, Part I, by Mildred A. Dawson (published by the author at the University of Tennessee, Knoxville; $1.00, postpaid).

◆

What are arguments for teaching manuscript, rather than cursive, writing to beginners? Where can I get some aids?

Experimental evidence shows that, since small children's muscular coordination is still not refined, the discrete letters of manuscript writing are much easier for them to form. There is much less nervous strain, therefore, when six-year-olds learn manuscript writing than when they learn cursive. A second advantage is that young children find manuscript writing more legible than cursive. In the third place, second-graders who have had manuscript writing in the first grade are, in reading achievement, six months ahead of children who have had cursive writing in the first grade. Therefore, because it lessens nervous tension, improves legibility, and benefits reading, manuscript writing is preferred in earlier primary grades.

Manuals for teaching are provided by all penmanship companies. Some also have extra monographs on the subject of penmanship by recognized authorities.

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IF YOU need help in teaching arithmetic, art, language (including handwriting and spelling), music, reading, science, or social studies; or if you wish to know how to use visual aids, address your questions to our counselor in that field, in care of THE INSTRUCTOR, *Editorial Department, Dansville, N.Y. A reply will appear in this department, or will be sent by mail if you enclose a stamped, addressed envelope.*

Music

LAURA BRYANT
Teacher of Singing, Public Schools, Ithaca, New York

Please suggest music books that are suitable for first- and second-grade children to use.

Music books are not usually placed in the hands of children in the first and second grades. Suitable songs for rote singing may be selected from many books. The best way to find these is to look through books from various publishers, selecting always simple songs musically—songs easy to learn. Children should be able to sing many short, easy tunes in preference to a few long, difficult ones.

◆

What do you consider are the academic and social objectives for music on a third-grade level?

The academic objectives are that each child be able to match tones, use his singing voice easily and freely, and accomplish easily the requirements of the music curriculum set up for the third grade.

If the pupils have been taught music consistently and properly in the first and second grades, they should be able to learn and sing accurately and artistically one hundred short, suitable songs; and they should be able to use the syllables (*do, re,* and so on) with facility, both in simple dictation and in simple sight reading. Material used should be within the child's grasp always, in every grade.

Social objectives are that the class as a whole be able to give brief musical programs for special days; that each child be able to sing some little songs alone; and that small groups enjoy singing special songs and dramatizing them. Pupils should show pleasure in singing at home and with one another outside of school.

◆

What songs should be sung by an upper grade in which the boys' voices are changing? Few can read music.

Select easy tunes with appropriate words, and teach part singing by rote. Teach boys with changing and changed voices to sing a lower part within their range, but avoid any straining of vocal cords. Some of them will be able to sing a smooth octave from the fourth line of the bass staff to the first space of the treble staff. Because boys at this age dislike anything feminine, when you have them sing an alto part, call it tenor. If one or two have very deep voices, teach a third part.

Visual Aids

F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, New York

How can I teach the use of the new maps which have come into prominence because of the air age and global warfare?

An illustrated booklet, *Maps—and How to Understand Them,* is being distributed free to teachers by Consolidated Vultee Aircraft Corp., P.O. Box 157, New York, N.Y. A teacher's guide is available. This should prove valuable in guiding pupils in modern map study.

◆

What arguments could we use in requesting our school board to appropriate funds for a visual-education program?

In these days, when school expenditures are being watched most carefully, strong arguments are essential. I submit the following points because they are sound and because they are practical.

1. Visual aids furnish relatively inexpensive presentations of scientific and mechanical processes usually learned by means of highly expensive laboratory equipment. (The Army and Navy are using motion pictures for training in order to save expensive equipment which would be tied up for training purposes only.)

2. Visual aids enlist the active interests of retarded pupils and spur them on to effort which prevents many failures.

3. Visual aids are being used effectively for wholesome recreational programs, thus eliminating many social and disciplinary problems.

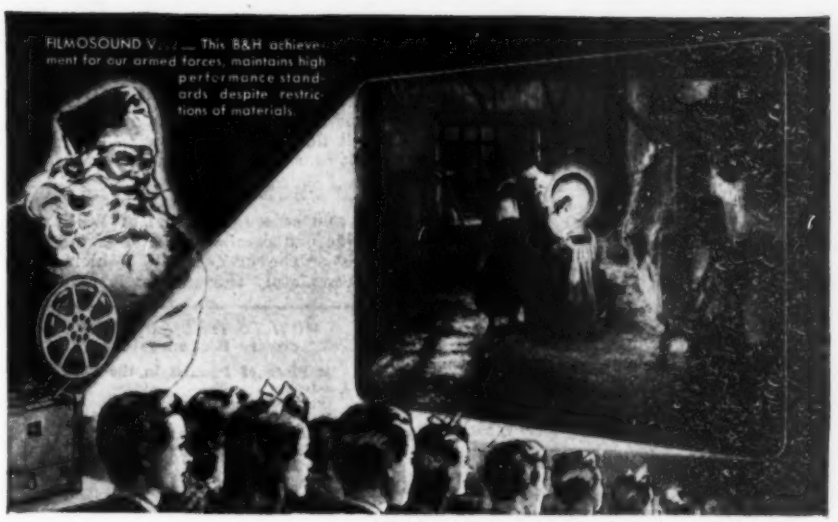
4. Visual materials furnish the means to tie in the school's program with local community affairs, thus bringing the school and the community closer together.

5. Visual instruction effects an economy of time in learning. (Evidence of this is the fact that war industries use slides and motion pictures in their training programs to speed production.)

◆

We should like to show motion pictures about the United Nations. Where can we get lists of titles?

The United Nations Information Office, 610 Fifth Ave., New York 20, N.Y., will send for $.25 a 40-page annotated, illustrated catalogue, entitled *Films on the United Nations.* These films have been carefully selected by members of the United Nations Information Board as best for use in discussion and study groups.



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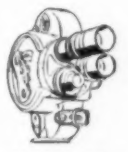
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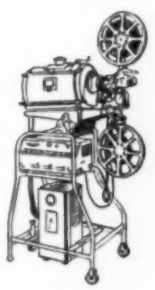
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  - Comparing Word Forms
  - Initial Blend Phonograms
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  - Building Longer Words from Little Words
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  - To Identify New Consonants
  - To Recognize Consonant Blends
  - To Recognize Consonant Digraphs
  - Teaching New Phonograms
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  - To Discover the Effect of Final e Upon the Preceding Vowel
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  - Identifying Syllables
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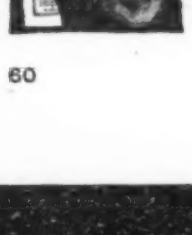

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Reading

DELIA E. KIBBE
Supervisor of Elementary Schools, State Department of Public Instruction, Madison, Wisconsin

What type of experiences help children to develop a readiness for reading at any level?

Trips taken to various local places where the children may see activities in which they are interested will furnish a motivation for observation and expression. These experiences will provide conceptual background and vocabulary, and develop a readiness for thoughtful reading in children of any age group.

Pupils may visit different rooms of the school building; see the work of the engineer, janitor, principal, nurse; go to the bakery, firehouse, grocery, library, greenhouse, farm, or dairy. They should be prepared to observe, encouraged to ask questions, and invited to participate in discussions after their return to the classroom. In some cases, they may play or dramatize the activities they have seen.

Excursions which give experiences correlated with the content of geography, science, or other school subjects, should be taken also. The understanding of the subject and the interpretation of material read will be intensified and clarified by these concrete experiences.

◆

How can I help my pupils read a geography text in which a large number of new and difficult words occur?

The vocabulary load in geography texts for fourth grade is usually very heavy. If possible, find easier geographic material for the slower pupils, at least, to use. Otherwise, you will need to develop the vocabulary as fully as possible well in advance of the reading experience.

Some of the words may be learned through the context. Some words are phonetic; if these are in the child's hearing vocabulary, the pronunciation easily recalls the familiar word and its meaning. Some of the more unusual and difficult words may be told to the pupils. One or two words in each lesson may be looked up in the dictionary, although the teacher will probably find it necessary to supervise this activity. Use each approach as it seems most appropriate.

Direct the reading in class time, when you have opportunity to guide the attack on new words, to stimulate thoughtful reactions, to study the pupil's difficulties, and to help him solve his problems successfully.

Art

JESSIE TODD
Supervisor of Art, University Elementary School, University of Chicago

Please give me some suggestions that I can use to help my pupils draw pictures of children engaged in winter sports.

We find that children can draw action figures in better proportion if they make the trousers or skirt a different color from the sweater, and the mittens and cap still another color. They seem to get the whole in good proportion because each part stands out plainly.

The faces of skaters look healthy and glowing when they are colored quite a deep orange.

When a snow man is used in a picture, he will show off well if he is outlined in a soft blue. This line may be made with the side of a broken crayon a half inch long.

In drawing skaters at a skating rink, children tend to make all the figures small. A better composition will result if one or two skaters are drawn large in the foreground.

◆

Please suggest some materials and methods which will help my pupils make large, free paintings in a gay mood.

Strips of wrapping paper one yard wide may be pasted together and then pinned over a wire strung along the molding. Children can paint on this very freely, using large and medium-sized wash brushes dipped in tempera paints. Some children are not able to paint on these murals in a vertical position without having the paint run, so it is sometimes necessary to put them on the floor and paint there.

As for methods, try to help your pupils to think of big objects to draw and encourage them to use bright colors. Do some painting yourself while they watch. Be sure to exhibit as much of your pupils' work as possible.

◆

My fourth-graders draw the same kinds of boats over and over. What can I do to get them off the subject?

Before you get them off the subject, try having them collect pictures of many kinds of vessels—warships, merchant ships, pleasure yachts, old-fashioned boats, sailboats, and canoes. When children get in a rut in their art work the reason often is that they have done too much drawing and paid too little attention to acquiring information. If your pupils learn about different kinds of ships, they will probably become interested in drawing different kinds.

Getting in the Scrap

(*Continued from page 33*)

Safety.—Group discussions brought out the fact that salvage left in attics is a potential fire hazard.

Science and social studies.

1. Research problems. Answers to the following questions were found for tin, rubber, and paper.
   a) Where does it come from?
   b) How is it used in the war?
   c) Why do we need to salvage it?
2. Conservation. "I do not see *waste paper.* I see *living trees,*" a scientist said. Class discussions resulting from hearing this quotation brought up the following questions.
   a) How are old newspapers and magazines used?
   b) How are old rags used?
   c) What is reprocessed wool? How is it used in this war?
3. Reconstruction after the war.
   a) How may we make our used woolen clothing available for refugees and others?
   b) How may scraps of fur be used?
   c) How will saving our clothes release materials for after-the-war needs?

Roads to Happy Town

(*Continued from page 45*)

MAYOR—Tell me just what you do.

SECOND BOY—My mother and father are helping Uncle Sam in a war industry. After school I take care of my younger sister and brother. My mother writes out the things I am to do. I take Mary and Jack with me to the store and they help carry the groceries. Then we all clean up the house, and set the table. After supper I do my homework.

MAYOR—Splendid! We need trustworthy boys like you in Happy Town!

(*Fourth Girl enters, skipping.*)

MAYOR—What road have you chosen?

FOURTH GIRL—I always want to be obliging.

MAYOR—I should like to know just what you mean by that.

FOURTH GIRL—When I am asked to do an errand, I do it gladly. When I am asked to play the piano, I do not wait to be coaxed.

MAYOR—Well, then, I'm going to ask you right now to give us some music.

FOURTH GIRL—I shall be very glad to, Mr. Mayor. (*Plays selection.*)

MAYOR—Thank you, that is fine. Welcome to Happy Town.

THIRD BOY (*enters, riding a bright new scooter and speaking rudely*)—Show me the way to Happy Town.

MAYOR—I suppose you are bringing your scooter for the girls and boys in Happy Town to play with.

THIRD BOY—I should say not! No one can play with my scooter.

MAYOR (*shaking his head*)—Sorry, but selfishness will never take you to Happy Town. You must turn back.

(*Boy exits, dragging scooter.*)

FOURTH BOY (*entering*)—I want to go to Happy Town, and I have chosen the road marked "Trust My Honor."

MAYOR—That is a good road; tell us more about it.

FOURTH BOY—My honor is a voice inside me that helps me to stand for what is right and good. When I am in doubt, I trust my honor to guide me.

MAYOR (*shaking hands with boy*)—Splendid, my boy; we need more boys like you. Welcome to Happy Town.

FIFTH GIRL (*enters, speaking shyly*)—Please, Mr. Mayor, will courteous speech lead me to Happy Town?

MAYOR—It is an excellent road, if you know it well. Tell me what courteous speech means to you.

FIFTH GIRL—It means to answer questions politely and never to say rude, unpleasant things.

MAYOR—What do you say when you meet your teacher on the street?

FIFTH GIRL—I say, "Good morning, Miss (teacher's name)."

MAYOR—And when you are at a party and are introduced to James who is visiting your friend, what do you do?

FIFTH GIRL—I say, "How do you do, James."

MAYOR—I see you know one road to Happy Town. Now who is this coming?

FIFTH BOY (*enters, walks over to Mayor, and says confidently*)—For my road, I have chosen to be true to the American Way of Life.

MAYOR—Will you please explain what you mean by the American Way of Life?

FIFTH BOY—It is a free way. We are free to speak and to write, to live where we wish, and to become lawyers or doctors or engineers or whatever we want to be. We elect men to public office in our government and we help to make the laws. We can attend whatever church we prefer. The American Way is the peaceful way. It is the right way, for it is based on the Golden Rule.

MAYOR (*clasps Fifth Boy's hand*)—Thank you for telling us. Happy Town needs children like you to keep the American Way of Life. Girls and boys of Happy Town, always keep your roads in good repair.

Using Color Miniatures

(*See pages 34–35*)

Compile a list of the birthdays of your relatives and friends for the coming year. Plan to make for each one a birthday card, using a color miniature.

Keep miniatures in an envelope or a box so that they will remain smooth and clean until they are used. When someone's birthday is near, look for an appropriate subject. For a boy who likes the country, use a landscape; for a soldier, a patriotic painting; for a girl, the portrait of a girl.

Taking a 5″ x 7″ piece of clean paper which is not too thin—a tinted paper would be excellent—fold it in three parts so that the center part is 3″ x 5″ in size and the side parts are each 2″ x 5″. Paste a color miniature on the center section and under it write or print a birthday message. Fold the side pieces over to cover the center.

Fasten with transparent gummed tape or an attractive seal.

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Meet the Impressionists

(*Continued from page 51*)

STRANGER—If the child in the poster had been sallow-faced, its shadow would have been violet. The same thing is true if an object gets in the way of a colored light. In the case of a red light, there is a distinctly green shadow while a green light throws a red shadow.

JIMMY—Can you really see that the shadows have color, or do you have to be an artist to know that it is so?

STRANGER—Shadows resulting from the use of colored lights can be seen distinctly by anyone.

LARRY—That's one thing we'll try out sometime in your workshop, Jimmy.

STRANGER—If there was one thing the Impressionists prided themselves upon, it was their ability to paint light—that is, sunshine and its effects.

JIMMY—What effect do you mean?

STRANGER—Well, you see, sunshine is golden in character, and colors would be influenced by it. For instance, green would become a yellow-green, blue would take on a green cast, while red would receive a tinge of orange.

LARRY—I still haven't figured out why the sunlight in these pictures is so much brighter than in Corot's "Road through the Trees," for example.

STRANGER—That's a perfectly good question. In the first place, Impressionists found that if they used nothing but the primary colors—red, yellow, and blue—the dull effect which resulted did not satisfy them, so they loaded their canvases with tones of green, orange, and violet to produce a sunnier effect.

JIMMY—You haven't told us about the spots yet.

STRANGER—The crazy quilt, eh? (*Laughs.*) Well, this was the way of it. At first they tried mixing their complementary colors as other artists did, but the result didn't sparkle enough for them. So, instead of mixing their colors, they painted spots of pure color close together. To the observer, these look as if they had been mixed.

LARRY (*looking at the picture closely*)—They don't look mixed to me.

STRANGER—That is because you are standing too close. Get back far enough so you don't see the individual spots; then you get the effect planned by the artist.

(*The boys move back and study the picture.*)

JIMMY—That's right. It does look different from here. The colors do appear to be mixed. Larry, just look at the way the colors light up and sparkle.

STRANGER—That was the thing the Impressionists tried to do. Color, light, and atmosphere were considered the important things in their pictures. The object painted was of secondary interest.

LARRY—Only one thing more. Who were some of the Impressionists?

STRANGER—The first was a Frenchman by the name of Edouard Manet, spelled M-A-N-E-T, who originated this method of painting about 1860. He has a painting here today, "The Railroad." Claude Monet, spelled M-O-N-E-T, is considered the most famous of his followers. Auguste Renoir has two pictures here also, "Young Girl" and "Two Little Circus Girls." These artists all produced somewhat different effects by using the same methods. Artists since then have been at least affected by Impressionism. For example, the American landscapist Willard Metcalf used it in "Icebound" to produce movement in his swaying treetops and sparkle in his stream. Jules Bastien-Lepage was an important artist who adopted the principles of Impressionism without entirely ignoring the earlier type of painting. His "Joan of Arc" appears in this exhibition. (*Looks at watch.*) Now, if you will excuse me, I really must go.

LARRY—Thank you, sir.

JIMMY—Yes, thank you very much. Knowing these things makes all the difference, doesn't it?

STRANGER—Understanding is certainly the mother of appreciation. Study the paintings, boys, and be on the lookout for traces of Impressionism. Good-by and good luck. (*Exits.*)

LARRY—Half an hour ago I wouldn't have given shucks for this whole bunch of pictures. But now—

JIMMY—I agree—but now, let's see how many traces of Impressionism we can find. Larry, do you know we forgot to ask that man his name!

LARRY—We'll remember what he said, anyway.

(*They start off stage.*)

EDITORIAL NOTE: A variety of paintings would be suitable to use in producing this play. "Northeaster," by Homer, "Icebound," by Metcalf, and "Road through the Trees," by Corot (Nos. 81, 60, and 28, respectively, in the *Instructor Picture Study Series*, published by F. A. Owen Pub. Co., Dansville, N.Y.) are available in color. These cover subjects of THE INSTRUCTOR are also in color: "Morning Sunshine," by Engel, September 1933; "Fish Market in Mechlin," by Liesegang, March 1934; "Young Mother Sewing," by Cassatt, May 1934; "Church at Old Lyme," by Hassam, October 1934; "Homework," by Frieseke, April 1935; "Russian Winter," by Grabar, February 1936; "The Blue Vase," by Cézanne, January 1941; "Young Girl," by Renoir, September 1942, and "Joan of Arc," the current cover.

The following pictures appeared on inside pages of THE INSTRUCTOR: "Sunday on the Grand Jatte," by Seurat; and "Two Little Circus Girls," by Renoir, September 1933; and "The Railroad," by Manet, and "Lighthouse at Two Lights," by Hopper, January 1934.

Grandma Thrifty's Visit

(*Continued from page 48*)

GRANDMA—Don't you have milk?

MRS. WILLOW—Yes, we have plenty of milk but the children won't drink it.

GRANDMA (*to Lena*)—I was wondering whether you would make milk gravy for the potatoes, Lena. I'm very fond of it.

LENA—I could, but 'twould most likely be lumpy.

GRANDMA—If you want me to, I'll show you how to make it smooth.

LENA—Oh, I'd like that.

GRANDMA—Mary looks so pale. She needs milk and eggs.

MRS. WILLOW—I wish she would eat eggs and drink milk, but she won't.

GRANDMA—Did you ever try custard?

MRS. WILLOW (*apologetically*)—Why, no, the baby takes up most of my time.

GRANDMA—Let Lena make some for dinner, and if there are apples we could bake some. Then we'll fix Mary a pretty tray.

LENA—We don't have a tray.

GRANDMA—We can use a cooky pan. With a nice bright napkin—

LENA—We don't have any napkins.

GRANDMA—We'll fix something. Maybe you can find some thin paper.

(*Mrs. Willow takes the baby from Grandma. Lena and Grandma exit.*)

CHARLEY (*enters swinging his arms and blowing on his hands*)—This cold is awful. My hands are almost frozen.

GRANDMA (*enters with pan of apples and a paring knife*)—Don't you have any mittens, Charley?

CHARLEY—No, I haven't.

GRANDMA—Land sakes! (*To Mary.*) Are those old coats lying on the floor in the kitchen anything you use?

MARY—We keep them there so the wind won't come up through the floor.

GRANDMA (*to Charley*)—If you and your father will bank the house so the wind won't come in, I'll show Lena and Mary how to make mittens for all you children out of those coats.

CHARLEY—Oh, that'll be grand! I'll go find Pa and tell him right now. (*Exits.*)

(*Lena enters with pan containing cups of custard. She puts it in the oven.*)

GRANDMA—These apples are all ready to bake as soon as I put sugar and cinnamon in each one.

LENA—Let me do it, Grandma. You don't care if I call you Grandma, do you?

GRANDMA—I want all you children to call me Grandma if you would like to.

(*Lena takes apples to kitchen.*)

MARY—I bet I'll eat a lot of supper tonight.

SCENE II

(*Mary is putting the finishing touches on a neatly arranged table, set for six. Baby is in a homemade cradle. Near it is Mrs. Willow, knitting. Lena flits about in excitement. She peers out of the window.*)

MARY—Do you see her? Is Grandma coming?

LENA—Not yet. I do wish she would hurry.

MARY—Maybe her son couldn't get away as soon as he thought he would.

LENA—My, I'm glad he has to go by here so often! Why, I guess Grandma has been here once a week ever since that first time when their car broke down.

MRS. WILLOW—It was certainly lucky for us. Just see how nicely the baby sleeps since we began to feed him as she told us.

MARY—Does the table look all right?

MRS. WILLOW—It looks fine, Mary. You've put everything just the way Grandma showed you.

CHARLEY (*enters with a plant stand which he has made*)—I finished the plant stand for Grandma.

MRS. WILLOW—Why, Charley, it is very pretty. That is a lovely birthday gift for Grandma.

(*The others admire it. Charley sets it near Grandma's chair at the table.*)

MR. WILLOW (*enters with armful of wood which he places in a woodbox near the stove*)—Well, Charley, when I get the rest of the wood chopped we'll have a game of checkers. That idea about banking the house has saved me a lot of woodcutting this winter. When is Grandma coming?

LENA (*at the window*)—She's coming now! (*She races to the door and throws it open.*) Happy birthday, Grandma!

(*Charley and Mary echo her greeting; and Grandma enters, removes her wraps, greets Mr. and Mrs. Willow, looks at the baby, and so on. Finally she is seated in a comfortable chair.*)

GRANDMA—Land sakes! I don't know when I ever had so much attention on my birthday.

LENA (*irrepressibly*)—Wait till you see the cake I baked.

MARY—That's supposed to be a surprise.

CHARLEY—Let's give her our presents. See what I made for you, Grandma. (*He presents the plant stand and Grandma admires it and thanks him.*)

MARY (*presenting a wrapped package to her*)—Here's mine.

GRANDMA (*unwraps it and lifts out two handkerchiefs with crocheted edgings*)—Why, Mary, these are beautiful!

MARY—You showed me how to do it and it was lots of fun.

LENA—My present is your birthday cake. I like to cook and bake. I used the recipe you wrote out for me.

MRS. WILLOW—My gift is this scarf. I'm just finishing it off.

GRANDMA—It is lovely.

MRS. WILLOW—I always thought I could never learn to knit, but I have made scarfs for all the children since you got me started.

MR. WILLOW—We certainly have a great deal to thank you for, Grandma Thrifty.

GRANDMA—You took in an old woman out of the kindness of your hearts and the deed brought its own reward.

Father Time's Birthday

(*Continued from page 48*)

APRIL—Yes, and sometimes you take my Easter away from me. But even when you do, I bring the first spring flowers, green grass, and leafing trees.

MAY—Here are a Maypole and a May queen's crown. Then, too, I bring armfuls of flowers for Decoration Day.

JUNE—
Roses, roses, rich and sweet,
Everywhere your eyes do greet.
Are they not beautiful? Do you wonder that I'm called "the month of roses"?

JULY—I bring the glorious Fourth, and for many persons, a vacation month.

AUGUST—I have vacation time too, and in addition I bring the ripening corn. I have my arms full of goldenrod, the first harbinger of autumn.

SEPTEMBER—My arms are full of schoolbooks, for the children to study after their summer's holiday. Also, many fruits ripen for me—the grapes, the pears, and the peaches.

OCTOBER—I bring the rest of the harvest. My arms are laden with apples and nuts, and with jack-o'-lantern pumpkins, ghosts, and witches of Halloween.

NOVEMBER—Here I am with the harvest stowed away. Great-Grandfather, I bring Thanksgiving Day, with its feasts and memories and thankfulness.

DECEMBER—I bring the holly and the evergreens, the Christmas star and the carols, Christmas trees and candles, joy and happiness, love and unselfish giving.

(*Grandmother Year quietly exits.*)

GREAT-GRANDFATHER TIME—Ah, dear children, once more I accept your gifts to me for another year. All are precious and all are needed to give life and happiness to the people of earth. Now we shall light the candles on the birthday cake, for it is getting late, and already it is almost time for January to depart. I see a fine big snowstorm peeping out of his bag, just waiting to go with him.

(*Grandmother Year enters, bringing an enormous birthday cake, with four large unlighted candles in the center and twelve smaller candles around the edge.*)

GRANDMOTHER YEAR—I do hope it is good. I was afraid it would fall in the center. A mischievous little breeze got away from Winter's bag and ran around the kitchen while it was baking.

WINTER (*laughing*)—I must be more careful. But there is no danger of *your* cakes falling, Mother. Come, let us eat, and then away to distribute the gifts that Grandfather Time sends to earth. (*Takes the cake and leads the way off stage, the others following.*)

(*Great-Grandfather Time picks up scythe, and he and Grandmother Year go last.*)

John's Birthday Gift

(*Continued from page 21*)

explained. "Notice the strong, curved claws with which he clings, and how he hitches his way up and down the tree trunk, using his tail, which is stiff, as a support. There aren't many harmful insects in the bark that he misses. He is one of the policemen of our trees."

John liked policemen. "A policeman with wings!" he exclaimed in delight. "Why, that's what you will be, when you become a pilot, Richard."

"Yes," said Richard. "The woodpecker helps protect our trees and I shall help protect children like Jane and you."

The telephone rang then and John answered it. Jane had called. "How do you like the suet feeder?" she asked.

"Oh, it's great!" answered John. "But how did you know about it?"

"I have one just like it," she said. "Richard made them for us, all of wood, so there wouldn't be any metal to hurt the birds when the temperature is below zero. Have you had any birds yet?"

John told her about the woodpecker, and they both decided to keep lists and compare notes on the birds that came.

As John hurried back to the window, Richard called, "Here is another guest."

John looked closely at his new visitor. "That's a woodpecker, too," he decided, "because it eats and acts just like the first one. But this bird is much smaller and has different markings."

"Smart boy!" said Richard, pleased. "This is a downy woodpecker, the smallest and most friendly of the family."

"Are there other woodpecker policemen?" asked John.

"I should say so!" said Richard. "There are two more that you may watch for at your feeder. They are the flicker, and the hairy woodpecker, which is like the downy but larger."

"Jeepers! I hope they come today!"

"Not so fast!" laughed Richard. "You will have to give them a chance to find your suet feeder and to learn that they'll be safe here." He handed John a little book, the right size to fit snugly into his coat pocket.

"This is the rest of your birthday present," he said. "It is a bird guide, and you can look in it to find out about the birds that come."

"Oh, thank you, Richard!" said John, pleased with the colored plates and the small size. "This is a wonderful birthday present. It helps the birds and it gives me something that is fun to do."

U.S. Nutrition Chart

(*See page 5*)

Find the group of states which includes yours, and send your request for a copy of the Revised U.S. Nutrition Chart to the regional office given.

Ala., Fla., Ga., Ky., Miss., N.C., S.C., Tenn., Va. Address: Southern Regional Office, Food Distribution Administration, Western Union Building, Corner Marietta and Forsyth Streets, Atlanta, Georgia.

Ill., Ind., Mich., Ohio, Wis. Address: Great Lakes Regional Office, Food Distribution Administration, 5 Wabash Avenue, Chicago, Illinois.

Ark., La., Okla., Tex. Address: Southwest Regional Office, Food Distribution Administration, 425 Wilson Building, Dallas, Texas.

Ariz., Colo., Idaho, Mont., N.M., Utah, Wyo. Address: Rocky Mountain Regional Office, Food Distribution Administration, Burns Vault Building, 1536 Welton Street, Denver, Colorado.

Iowa, Kan., Minn., Mo., Neb., N.D., S.D. Address: Midwest Regional Office, Food Distribution Administration, Old Colony Building, Grand Avenue at West 10th Street, Des Moines, Iowa.

Conn., Del., D.C., Me., Md., Mass., N.H., N.J., N.Y., Pa., R.I., Vt., W.Va. Address: Northeast Regional Office, Food Distribution Administration, 150 Broadway, New York, N.Y.

Calif., Nev., Ore., Wash. Address: Pacific Regional Office, Food Distribution Administration, 821 Market Street, San Francisco, California.

A Helpful Hint for You

IT is reported to us that pilots on tedious, uneventful, monotonous flights find chewing Gum seems to help keep them more awake and give them a better sense of concentration and attention. . . . We know this is so in factories where work is monotonous and repetitive. Might there not also be an idea here for you with certain pupils? No, *not in school* where chewing the Gum has no definite purpose because the child has you and his class-mates to help keep him on his toes, but AT HOME at what so many children think of as that boring homework. Might it not be worth trying — to suggest chewing Gum THEN? It is quite possible, based on the experience of the flyers, the chewing will make for a keener approach to the homework as well as foster better concentration. Besides having a welcome, wholesome, delicious stick of Wrigley's Spearmint to chew *THEN* might do a lot for improved attitude toward the work.

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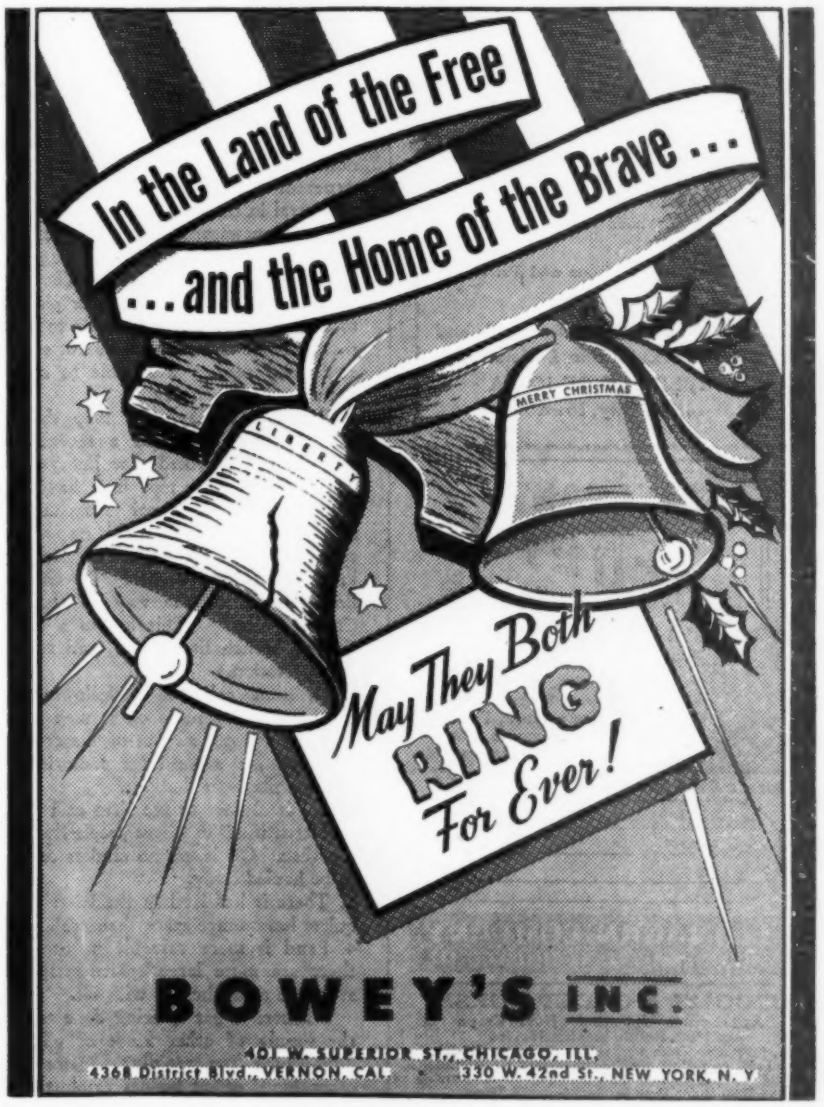
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How Vital Needs Are Met—Oil

(*Continued from page 31*)

John explained very clearly, with the help of a blackboard drawing, how an oil furnace is operated. He compared and contrasted that type with a coal stoker. He showed how the heating unit, with a few minor changes, could be converted into a cooling device in summer. John asked the group, when he had finished, whether they had any questions. Several did ask questions which showed thinking.

We had invited John's mother to come, too, that afternoon. She brought her fuel-ration book and explained the coupon system for both fuel oil and kerosene. She had served on the city Fuel Rationing Board and was able to give us some very definite information. She stressed the fact that much kerosene was used by both farmers and city people. The class was surprised to find this true.

As the result of an assignment, the class gave the following reasons why fuel oil is rationed.

1. The ships and trains that have been used in the past to transport our oil are being used to carry war supplies.
2. More oil is being used now by the army and in war plants.
3. Some of our tankers that carried oil have been destroyed.

They gave the following answers to the question: What other steps has the government taken, besides rationing, to handle the oil situation?

1. Fuel-oil users have been urged to change over to other fuels if possible.
2. We are asked to stop wasting oil.
3. New pipe lines have been constructed which help supply the East Coast.

These questions, raised by the teacher, were discussed.

1. In what ways has oil been wasted in the past?
2. What steps has the government asked the oil-producing regions to take in order to conserve oil?
3. How are we as consumers of oil asked to help relieve the shortage?
4. What have you read lately about the new pipe lines which are being constructed?

Several in the group had gathered data from the newspaper, the radio, and the newsreel. They brought clippings and pictures from the newspapers. They read the articles, and captions under pictures, to the group. It was interesting to notice that some of those who were not considered good readers were able to convey the thought effectively.

Teacher (displaying a map showing the old pipe lines and a recent map showing the proposed pipe lines): How many of the new pipe lines have been constructed at this time? Do you think all the lines proposed on this map will be completed? Why were the new pipe lines not finished sooner? Do the pipe lines extend all the way to the East Coast? Why? (This led to a discussion of branch lines, river, and railroad transportation.)

The pupils collected the following data to explain why more oil is used in the East than in our section of the country.

1. There are more large factories and business places in the East.
2. Oil is cleaner to use than coal and is preferred in cities where people live close together. Oil leaves no cinders or ashes to be hauled away.
3. There is less land in the East; oil requires less storage space than coal.
4. Land is more valuable in the East; there are more large apartments; these are more easily heated with oil.

Teacher: What is being done to keep the supply of other kinds of oil from diminishing too rapidly? Name some other kinds of oil besides gasoline. Explain how each of the different kinds of oil is used. How do those oils compare in price with gasoline? Why is that the case?

The group was asked, for homework, to find the answers to the following questions.

1. What grade of gasoline do you use in the family car?
2. Why does gasoline vary in price?
3. Is there any difference in the price of gasoline in the city and outside the city? Why is that?
4. In what ways is fuel oil different from the oil used in your car?
5. How do fuel oil and gasoline compare in price?
6. Are there ways in which car owners can make their gasoline last longer? Explain.
7. Why has it been necessary to ration gasoline?
8. Has any more gasoline been allowed to those states near the oil fields than to the states along the East Coast?
9. How many kinds of gasoline rationing books are there? Explain the uses of each.
10. What other demands besides gasoline do cars make on oil?
11. Where does our city get its supply of oil?
12. How is the oil transported to our city? Compare present methods of transportation with those of the past.
13. Explain how the oil reaches the service stations in our city. Where is it stored?
14. How many grades of gasoline do service stations usually handle? Compare and contrast high-test, middle-test, and low-test gasoline.
15. Why does the price of gasoline vary in different cities and in different parts of the country?
16. What effect has gasoline rationing had on the service stations?

This group outline, showing the by-products of petroleum, was worked out.

PETROLEUM BY-PRODUCTS

A. Used in the home.
1. Paraffin wax.
2. Waxed cartons and drinking cups.
3. Floor wax.
4. Sealing wax.
5. Chewing gum.
6. Soaps.
7. Cosmetics.
8. Varnishes.
9. Dyes.
10. Flavoring extracts.
11. Cleaning fluids.

B. Used on the farm.
1. Motor oils for car, truck, tractor, and other motors.
2. Grease for farm machinery.
3. Antifreeze.

C. Used on roads.
1. Asphalt paving.
2. Road oils.

D. Used in medicine.
1. Ointments.
2. Salves.
3. Antiseptics.

Mother Goose on the Radio

(*Continued from page 45*)

MOTHER GOOSE—Handy Spandy!

HANDY SPANDY—
My name is Handy Spandy;
I'm very fond of candy
And gum and other things I spent my money for;
But now I'm busy buying
War Stamps and Bonds—I'm trying
To do my share in helping win the war.

MOTHER GOOSE—Tom, the Piper's Son!

TOM, THE PIPER'S SON—
I am Tom, the Piper's Son,
Who stole a pig and ran away.
But now I'm helping Farmer Jones
To feed the pigs and make the hay.

(Soldier Boy marches onto stage, holding a flag. He stops center stage.)

MOTHER GOOSE—Look, children, here comes a soldier boy. Let us stand and sing a song for him.

(Children rise and sing "Soldier Boy." After song they remain grouped on each side of soldier.)

SOLDIER BOY *(holding flag high)*—
This is my flag. Let us cherish it dearly!
This is your flag. Let us love it sincerely!
This is *our* flag. Let us show real devotion
To our banner that waves from ocean to ocean.
Let us all honor the flag of our land,
As free and united beneath it we stand.

(Children, each with flag held over his right shoulder, sing "There Are Many Flags in Many Lands." While the chorus is being sung, children wave their flags in time with the music.)

ANNOUNCER—Thank you, Mother Goose. Thank you, children. Thank you, Soldier Boy. I am sure that victory will soon be won if everyone does as much as you are doing to help win the war.

(If curtains are not used, children may march off stage to music of "There Are Many Flags in Many Lands.")

EDITORIAL NOTE: "Soldier Boy" and "There Are Many Flags in Many Lands" may be found in *The Golden Book of Favorite Songs*, published by Hall & McCreary Co., Chicago.

Teaching the Partially Seeing Child

(*Continued from page 11*)

does not know typewriting? If she is to understand her pupils she must always keep the attitude of the learner. She can soon become sufficiently proficient in typewriting to teach accuracy; speed will develop later. (Sight-saving class teachers of Detroit, finding the regular lessons in typing too difficult for children, prepared a series especially arranged for teaching partially seeing children. The Detroit Board of Education, realizing how valuable this is, has made it available in printed form at very low cost.)

The aid given a teacher by her supervisor will not make her an expert in this type of special education, but if it helps to educate the partially seeing child, she will feel well repaid for her efforts. No teacher will be worthy of her profession unless she applies to all the children in her group the principles she has learned—care of the eyes; good lighting, well diffused, well controlled, well distributed, and without glare; the best seating arrangements possible according to the light available so that natural illumination will come over the left shoulder of the right-handed child and over the right shoulder of the left-handed child; no child so seated that he faces the light or sits in his own shadow; seats and desks arranged at a thirty-degree angle away from the windows so as to avoid glare from the skyline; removal of branches on trees and shrubs around the building that interfere with the natural lighting; arranging for more oral and less eye work on dark days if artificial illumination is inadequate; so planning programs that no two periods of close eye work come in succession; encouraging using the ears more and the eyes less; using the radio for good programs. Perhaps, if you have no radio, an interested group will make one available as a loan or a gift. If there is no electricity, a radio run on a battery is a possibility.

All investments in education are expected to pay dividends. If all persons concerned with the welfare of children make a conscientious effort, rich dividends will surely result.

Say "Ours"

(*Continued from page 21*)

Mary Lou hugged her joyously. "I'm so glad—so glad," she declared, "I could jump up and down. You can join our club just as soon as you want to, maybe tomorrow."

Ann took a familiar-looking book from her coat pocket. She opened it, and showed three stamps pasted in it. "Can't I join now?" she pleaded.

Mary Lou glanced around. There was nobody in sight to wonder, so she agreed. And there on a street corner, another young American stamped her left foot down HARD and promised to buy at least one War Stamp a week—more if she could. Then the new member beamed happily. "I'm going after every one of those girls that I talked with and get them to join your club, too," she vowed.

Mary Lou smiled. "Not *my* club—say *ours*," she said happily.

"Ours!" Ann repeated solemnly. "Do you know, Mary Lou, I feel just like singing 'The Star-Spangled Banner.'"

Keys to Tests

(*Continued from pages 24–25*)

TIME AND TIMEPIECES

I. 1. day, year
2. moon (month)
3. by the Olympiad in which it occurred
4. from the Olympian Games, held every fourth year
5. second, minute, hour, week
6. watch
7. chronometer
8. mariners, astronomers; because it is most accurate
9. bell
10. sundial
11. hourglass
12. sand in an hourglass

II. 1. Big Ben
2. Connecticut
3. sun, moon
4. Greenwich
5. zones
6. calendar
7. Julian calendar
8. Gregorian calendar
9. George Washington
10. Anno Domini (in the year of our Lord) 1944
11. International Date
12. ahead
13. 8:00
14. faster

III. 1. T 2. F 3. F 4. T 5. F 6. T 7. F 8. T 9. T 10. F 11. T 12. F 13. T

"EVANGELINE"

I. 1. F 2. F 3. T 4. T 5. F 6. T 7. F 8. T 9. T 10. F

II. 1. five days
2. shock
3. Shawnee
4. a year
5. love may survive in the face of great difficulties

III. 1. Such a poor harvest in England that the British wanted food.
2. The engagement of Gabriel and Evangeline.
3. Because they refused to swear never to bear arms against England.
4. A comparison between two things, saying one is "like" the other. (Choices will vary.)
5. A comparison between two things which makes them apparently, though only figuratively, identical. (Choices will vary.)

IV. 1. e 2. c 3. b 4. f 5. d 6. a

V. 1. original
2. sorrowful
3. hidden
4. peaceful
5. going upward
6. delicate
7. harem
8. brave
9. stormy
10. ruler
11. heavy
12. rhythm
13. one-toned
14. decree
15. queer
16. struggle
17. turned out
18. pulsating
19. full-toned
20. echoes
21. heavenly

VI. a, b, d, f, h, j

VII. 1. René Leblanc
2. Father Felician
3. France
4. Philadelphia
5. almshouse
6. "Father, I thank thee."

A HISTORY ALPHABET

1. Alaska
2. Braddock
3. Civil
4. Dewey
5. Eighteenth
6. "Fifty-four Forty or Fight"
7. Goethals
8. Harvard
9. Irish
10. Japan
11. Kentucky
12. legislative
13. Marines
14. Nullification
15. "Old Ironsides"
16. peace
17. Quakers
18. Revolution
19. "Star-Spangled Banner"
20. tariff
21. Underground Railroad
22. Virginia
23. Washington, Booker T.
24. X Y Z Correspondence
25. Yorktown
26. Zachary (Taylor)

STATES AND THEIR CAPITALS

I. 1. Montgomery
2. Oklahoma City
3. Sacramento
4. Phoenix
5. Harrisburg
6. Tallahassee
7. Little Rock
8. Denver
9. Indianapolis
10. Carson City
11. Hartford
12. Boise

II. 1. Iowa
2. N.D.
3. Wash.
4. La.
5. N.Y.
6. Wyo.
7. N.C.
8. S.D.
9. Minn.
10. N.M.
11. N.J.
12. Mont.

III. 1. Neb.
2. Del.
3. N.H.
4. Mo.
5. Miss.
6. Me.
7. Ore.
8. W.Va.
9. Ill.
10. Md.
11. S.C.
12. Ohio

IV. 1. i 2. c 3. l 4. j 5. g 6. d 7. a 8. f 9. h 10. k 11. b 12. e

V. 1. Concord, New Hampshire
2. Little Rock, Arkansas
3. Harrisburg, Pennsylvania
4. Frankfort, Kentucky
5. Baton Rouge, Louisiana; and St. Paul, Minnesota
6. Hartford, Connecticut
7. Topeka, Kansas
8. Trenton, New Jersey
9. Boston, Massachusetts
10. Augusta, Maine
11. Annapolis, Maryland
12. Jackson, Mississippi
13. Jefferson City, Missouri; Bismarck, North Dakota; and Pierre, South Dakota
14. Columbus, Ohio
15. Charleston, West Virginia
16. Albany, New York
17. Oklahoma City, Oklahoma
18. Nashville, Tennessee
19. Salem, Oregon
20. Richmond, Virginia

VI. 1. Wash.
2. N.M.
3. Vt.
4. Ga. (George II); La. (Louis XIV); Md. (Henrietta Maria); N.C. and S.C. (Charles I; Latin *Carolus*); Va. and W.Va. (Virgin Queen, Elizabeth)
5. Del. (Lord De la Warr); N.Y. (Duke of York); Pa. (William Penn)
6. Wyo.
7. N.J.
8. Me.
9. N.H.
10. R.I.
11. Fla.
12. Calif., Colo., Mont., Nev.
13. Ore.
14. Ala., Ariz., Ark., Conn., Idaho, Ill., Ind., Iowa, Kan., Ky., Mass., Mich., Minn., Miss., Mo., Neb., N.D., Ohio, Okla., S.D., Tenn., Tex., Utah, Wis.

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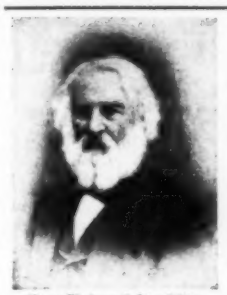

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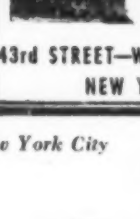

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Seeing Ourselves as Our Colleagues See Us

(*Continued from page 56*)

Teachers should not:

1. Take themselves too seriously.
2. Be overcritical.
3. Gossip.
4. Be bossy.
5. Overconcern themselves with trivialities.
6. Wear such long faces, as if they carried the weight of the world on their shoulders—and were being crushed under the load. (A ready smile and eyes glowing with the joy of living greatly increase one's charm.)

By viewing ourselves from various angles, through the eyes of others, we may become more thoughtful, tolerant, understanding, sympathetic, and interesting, with efficiently organized, smoothly functioning personalities.

A Testing Program

(*Continued from page 16*)

pupils who need individual attention, and those who are ready to explore the unit beyond that particular unit division. This gives the teacher a concrete basis on which to determine her program of individual guidance and help in that particular subject or unit.

While looking at these forms, you perhaps threw up your hands in dismay and asked, "Will that not increase my work one hundredfold?" No, it will not. If each test has only twenty-five questions, the pupils should finish in at least thirty minutes. The pupils can then exchange papers and grade the papers as you read the answers. This may not progress so rapidly the first time it is tried; but, after the first time or two, the pupils will learn the procedure. That will speed up the process. As soon as the papers are graded, they can be returned to their owners, and you can go through the answers again to check any mistakes that might have been made.

I have the pupils mark all mistakes with red pencils. The red pencils are distributed as soon as the test papers have been exchanged. All other pencils are put away.

As soon as mistakes have been checked and all the pupils are satisfied, Forms I and III can be filled out by a showing of hands by the pupils. You can then determine the median by taking the middle score on Form III.

Form II can then be made out by counting a showing of hands on the correct response to each test item. This form is valuable in indicating the items that must be stressed in order to improve the factual information and reasoning powers of the pupils.

If all this should take more than one school period, it can be finished in a short time at the beginning of the next period; and the benefits will far outweigh the time expended.

What are the benefits of the testing program?

There are many benefits that will be received from this testing program. One of the smaller benefits will be that it gives the pupils training in collecting data. It gives them training in the art of being honest and fair in grading the papers. It gives them training in arithmetic in counting up the grade and reporting the scores in proper sequence. It tells each pupil, through the showing of hands, where the class as a whole is failing, and where he as an individual is not keeping in step with the remainder of the class. Last, but not least, the pupil will learn the correct responses to the test questions that he has wrong by hearing the correct responses given, and by rechecking his own paper. All these are benefits to the pupil.

The teacher, too, will derive numerous benefits from this testing program. As has already been stated, she will know what things to stress during the remainder of the unit. She will be able to check herself to discover whether she has been developing the proper amount of reasoning along with the factual material collected throughout the unit. She will be able to tell to a certain degree how this class is progressing with respect to other classes on the same unit. She will be able to keep a constant check on herself. She will know what pupils need individual aid, and the exact kind of aid that they need. (This, the last benefit, I feel is the most important of all—to be able to give the child the exact aid that he needs.) She will be able to find out whether the test questions have been worded properly and whether all types of tests are being given. Last of all, the test papers will not be discarded and forgotten as soon as the grade is received. They will be corrected and saved for future reference. This, too, is a very important benefit of a testing program.

My Pupils' Vocabularies

(*Continued from page 13*)

"Please put this chair in the *rear* of the room." "What an *attractive* ribbon Jane is wearing!" If you are in doubt as to whether the children sense the meaning of a word you have used, stop and explain it.

The children will learn many words during the day without any idea that the words are being taught, if you will direct attention to them; and although many will be hearing the words for the first time, they will readily adopt them as a means of expressing their thoughts.

At the end of each week I give a short test to find out which words have been fixed and which need more drill. When a word is learned it is copied in "My Word Book," a notebook which each child keeps in his desk for reference. These words are then erased from the blackboard to make room for new ones.

Words may be selected from poems and songs as well as from prose selections. We never learn a song without first finding out what the words mean. If it is a folk song, we find on our map or globe the country where it originated, and talk a little about the people and their customs. If there are books in the library relating to the country, the children will invariably want to read them in order to find out more about the song. Thus a number of learning processes are going on at the same time.

Such exercises take a little time, it is true, but they pay big dividends in enabling children to master unfamiliar words which they will need to know in order to understand their reading, and to cope with everyday life.

Russia—One Sixth of the World

(*Continued from page 30*)

D. Communication.

1. Navigable inland waterways—68,750 miles.
2. Highways—1,682,000 miles.
3. Railroads—longest is Trans-Siberian, 5,435 miles; total mileage, estimated, 62,000 (1941).
4. Air travel—longest national overland aviation lines in the world; many links in international routes.
5. Telephone, telegraph, and cable—lines rapidly extended.
6. Radio—76 broadcasting stations, and 6,860 transmitting stations.

E. Agriculture.

1. U.S.S.R. is world's largest producer of wheat, barley, rye, and flax, and one of the largest producers of oats.
2. Other important crops: hemp, sugar beets, rice, cotton, tea, tobacco.
3. In production of farm animals, it rivals the United States.

F. Education.

1. Universal compulsory education for children. In 1941–1942, there were 36,200,000 children in elementary and secondary schools, and about 1,800,000 in nurseries and kindergartens, not including 5,700,000 children placed in collective farm nurseries and kindergartens during the harvest season.
2. 8,000,000 other persons receive education—1,200,000 of them in technical schools and "workers' faculties."
3. 781 universities and colleges, with 550,000 students.
4. Two conservatories of music.
5. Four theatrical schools on the college level.
6. Five art schools for adults.
7. 500 music and art schools on the secondary level.
8. 805 institutes for scientific research, with 40,000 research workers.
9. New alphabets adopted for 50 minor nationalities.
10. $24,000,000,000 appropriated in the year 1941 for cultural purposes.
11. Public libraries increased from 40,300 in 1934 to 245,000 in 1941; 144,000 portable libraries delivered 30,000,000 books and magazines to readers in remote districts in one year.
12. Between 1917 and 1937, illiteracy is reported to have declined from 67.7 per cent to less than 8 per cent.

SUGGESTED ACTIVITIES

1. Find news stories which may be used for a current-events program.
2. Listen to Columbia's American School of the Air programs on the U.S.S.R.:
   January 11—"Gateways to Music—Across Russia," a musical program.
   March 8—"New Horizons," a geography program dealing with Russia.
   April 4—"Gateways to Music—Tchaikovsky, People's Symphonist."
3. Obtain a book about Russia from the library and read it in class. (Parts of *New Russia's Primer* would be very interesting.)
4. In an assembly program include recordings of Russian music which you have enjoyed.
5. Learn as much as you can about Russian composers.
6. Discuss: "Why It Is Important That the United States and the U.S.S.R. Be on Friendly Terms in Peacetime as well as in Wartime."
7. Have a quiz program—each pupil submitting a question to be answered.
8. Tell the story of Old Russia.
9. Make a large map of the world, showing in red the part which is the U.S.S.R.
10. From magazines make a collection of pictures showing scenes of Russian life.
11. Find out for what these parts of the U.S.S.R. are noted: the Caucasus, the Ukraine, Georgia, Armenia.

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Lucile Holt, Louisa, Virginia

DAILY RECORD BOOK

In my third and fourth grades we keep a daily record of our activities on 18" x 24" sheets of paper. The sheets are clamped to a piece of cardboard for ready reference. They are in constant use. The children enjoy reading about their past activities, and find them valuable when writing letters or when preparing news items for our school paper. By using these record sheets, they can work ahead with very little supervision.

Beatrice C. Eckler, Delanson, New York

TEN BOOKS FROM ONE

To supplement the library books in our second and third grades, I bought a book of fairy tales in the ten-cent store. It contained ten stories and several poems. I pulled it apart so that a whole story would be by itself, with perhaps a poem attached. Each child was given a set of these pages and a doubled sheet of bright-colored construction paper into which the pages were inserted; also a page for the end, on which I had printed questions about the story. The whole booklet was punched and tied with yarn. The child then cut from paper the letters forming the title, and pasted them on the front cover. In this way, the stories were in the hands of ten children instead of one.

Irene M. Boylan, Worcester, Massachusetts

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Jan.-IN.-53

The Problems of the Mentally Superior Child

(*Continued from page 10*)

weaknesses as well as his strong points considered. No two situations are just alike. Teachers' backgrounds and community resources vary. The main point to keep in mind is that we must not fail our brilliant children, but develop their abilities, find ways to supply their lacks, and keep them happy. As one educator, Ernest Horn, has well said, "Failure to develop the very bright to their highest capacity represents waste of the kind that we can least afford." They are the hope of future America.

Rubber—Every Bit Helps

(*Continued from page 49*)

here in our United States, to provide latex, so that we shall be able to make our own rubber. And see! Here are four pieces of vulcanized rubber which I made from goldenrod.

MR. FIRESTONE—Yes, Tom, but what other substances do you think will be of value to us here in the United States for the production of rubber?

MR. EDISON—Guayule, a shrub native to Mexico and southern Texas, might prove valuable. I believe it has a big future. Then, of course, synthetic rubber can be made out of petroleum.

MR. FIRESTONE—We ought to develop these means of producing rubber, because something might happen to our supply in the East Indies or Brazil.

MR. EDISON—I'm sure we can.

(*Curtain.*)

RUBBER ADMINISTRATOR (*behind curtain*)—Now, girls and boys, I will take you to a modern rubber plantation in Brazil. I know you will be interested in what goes on there.

Act II

SUPERINTENDENT—How do you do, Mr. Reporter. I am glad to show you around the plantation. Have you ever seen one before?

NEWS REPORTER—No, I haven't. Tell me about it. I want to write an interesting story for my paper.

SUPERINTENDENT—Well, the tapper's job is not easy. He must be up early in the morning to tap the trees. The juice runs better then than later when the sun becomes hot. A tapper makes two rounds each day. On the first he taps the trees and on the second he collects the latex.

NEWS REPORTER—How many trees can a tapper tap in a day?

SUPERINTENDENT—From two hundred and fifty to three hundred and fifty.

NEWS REPORTER—How does he cut the tree?

SUPERINTENDENT—He cuts the bark in the shape of a V, in a spiral, or in a herringbone pattern. At the bottom he puts a cup and fastens it to the tree trunk. The latex runs into this cup.

NEWS REPORTER—What does the tapper do with the latex?

SUPERINTENDENT—He empties the cups into pails and takes the pails to a factory. At the factory the latex is mixed with an acid that changes it and makes it look like our sour cream. Lumps are skimmed off and rolled into sheets between big rollers; then they are hung up to dry. Sometimes they are smoked. After that, they are shipped to market.

(*A native in a canoe enters from right and paddles across the stage.*)

NEWS REPORTER—Is he one of your tappers?

SUPERINTENDENT—No, he's a native who gathers latex from wild rubber trees in the jungle. He dips wooden paddles into his pails of latex, and then rolls them over and over above an open fire. He keeps dipping and rolling until he has a big round mass called a *bam*, or *biscuit*. That's what you see in his canoe there. It is considered very good rubber, but it doesn't bring so high a price as ours, for it has sticks and dirt in it.

NEWS REPORTER (*picking up a large pod from the ground*)—Oh, what's this? It looks like a goose egg.

SUPERINTENDENT—That's a rubber seed. The outer covering contains a gas that explodes when a seed is ripe. When one opens, it sounds like a pistol being discharged. It pops with such force that the seed shoots off to a distance of a hundred feet sometimes. That is nature's way of seeing to it that young trees shall not grow up under, or too near, older trees. Rubber trees cannot live close together.

NEWS REPORTER—How long does it take rubber trees to become large enough to produce latex?

SUPERINTENDENT—They must be five years old before they are tapped, but they produce most when ten years old.

NEWS REPORTER—I cannot tell you how much I have enjoyed visiting your plantation. I have certainly learned a lot.

SUPERINTENDENT—I'm always glad to see someone from the States.

(*Curtain.*)

RUBBER ADMINISTRATOR (*behind curtain*)—The last place to which I am going to take you this morning is a home right here in Middletown.

Act III

(*Mrs. Johnson is seated reading. Children are playing near by. Scrap Collectors enter.*)

FIRST COLLECTOR—We are collecting scrap. Can you give us any rubber?

MRS. JOHNSON—No, everything we have is in use.

SECOND COLLECTOR—Most families find they can give rubber toys, such as balls or dolls, or some of the other things made of rubber.

MRS. JOHNSON—Yes, I know, but the children play with their toys, and I've just been too busy to look around for other things.

FIRST COLLECTOR—Would any of your children care to contribute their rubber toys to help win the war?

FIRST CHILD—I can spare this ball. I have lots of other toys I can play with.

SECOND CHILD—And here's my doll.

MRS. JOHNSON—Out in the garage is a piece of hose that leaks. You could take that.

THIRD CHILD—I have a pair of worn-out rubber-soled shoes you could have.

FIRST COLLECTOR—Thank you very much. I was sure you would give if you only realized that every little bit helps.

MRS. JOHNSON—Well, we don't need these things as much as Uncle Sam does. I'll look around the house and see what else I can find. Whatever I find the children can deliver to the scrap pile.

SECOND COLLECTOR—Thank you all. I know you'll be glad to have done your bit to help win the war.

(*Curtain.*)

RUBBER ADMINISTRATOR (*behind the curtain*)—So that, children, is a picture of rubber from the earliest days of our country. As rubber administrator I ask each and every one of you to be loyal young Americans and serve your country by collecting every bit of scrap rubber that you can. Our soldiers need your scrap to help win this war. Remember, every bit helps!

COMMENTATOR (*behind the curtain*)—Thank you, Mr. ....., for being with us today. We've certainly enjoyed your talk. And, children, if you've liked this program, we hope you'll listen to all of our School of the Air programs, heard every morning at 10:15. This is your School of the Air commentator saying good-by.

STATION ANNOUNCER (*behind the curtain*)—This is station MES signing off. Be sure to be with us Monday, same time, same station.

(*Do-sol-mi, played again.*)

GIRL (*turning off radio, musing as she leaves stage*)—"Every bit helps." Yes, "every bit helps." I'll go right now and see what I can find to put on that pile of scrap. (*Exits as curtain closes.*)

EDITORIAL NOTE: Authorities differ as to the true European discoverer of rubber. For many years it was believed that Columbus held this honor. More recently, however, it is said that Spanish explorers in Mexico, perhaps even as late as 1521, were the first to see rubber in use by the Indians.

Experiments with Air

(*Continued from page 26*)

outside of the bottle, forced the egg through the neck of the bottle.

We observed, in this experiment, that:

1. Warm air expands.
2. Cold air contracts.

Does fire need oxygen in the air to burn?

We placed an empty fruit jar over a lighted candle. As the fire burned the oxygen in the jar, the flame began to go out. Lifting the jar to permit more oxygen to enter caused the flame to burn lustily again. When the jar was left on long enough, the flame went out completely. Fire does need oxygen to burn. In our discussion of what we saw we noted that this knowledge would be beneficial to us under these circumstances: building camp fires, making fires in the fireplace, protecting ourselves or others if clothing catches fire, doing the right things at fire drills, or real fires, and putting out fires.

Do plants need air to live?

We covered a healthy plant with a fruit jar, pressing it well into the earth so that no air could get in around the edges. We watered the plant faithfully and kept it in the sunshine. In a few days, the leaves began to droop. We noticed also that water collected on the inside of the fruit jar. (This helped us with our next problem.) After allowing the plant to be wilted for a few days, we removed the jar. In a short while it revived and was healthy again.

Is there water in the air?

From the above experiment we concluded that plants give off water into the air. We proved it in this way.

We filled a drinking glass with ice water and noticed that drops of water collected on the outside of the glass. Since the glass did not leak, we concluded that the water had been in the air. The coldness of the glass condensed the water vapor in the air.

We put a small amount of water into each of three pans. We placed one pan on the radiator, one in the sun, and one in a cool, dark cupboard. The water in the pan on the radiator had disappeared at the end of the day, but the water reached by the sun lasted three days and that in the cupboard lasted several days longer. Since the pans did not leak, we concluded that the water had evaporated.

SUMMARY

The children became conscious of the properties of air and of some of the principles of air pressure. They were able to interpret many everyday experiences—filling a fountain pen, having corks pop off thermos bottles on picnics, and finding it necessary to punch two holes in a can in order to pour out a liquid. The study led to other experiments at home. Several boys made a siphon. The children were learning, not from reading statements in a book, but by actually observing and drawing conclusions. It was a genuine thrill later to read in a science book the same conclusions we had drawn ourselves.

Although all the facts about air could not be learned by the experimental method, it did a great deal to stimulate further reading on the subject, and gave clearer meaning to the printed page.

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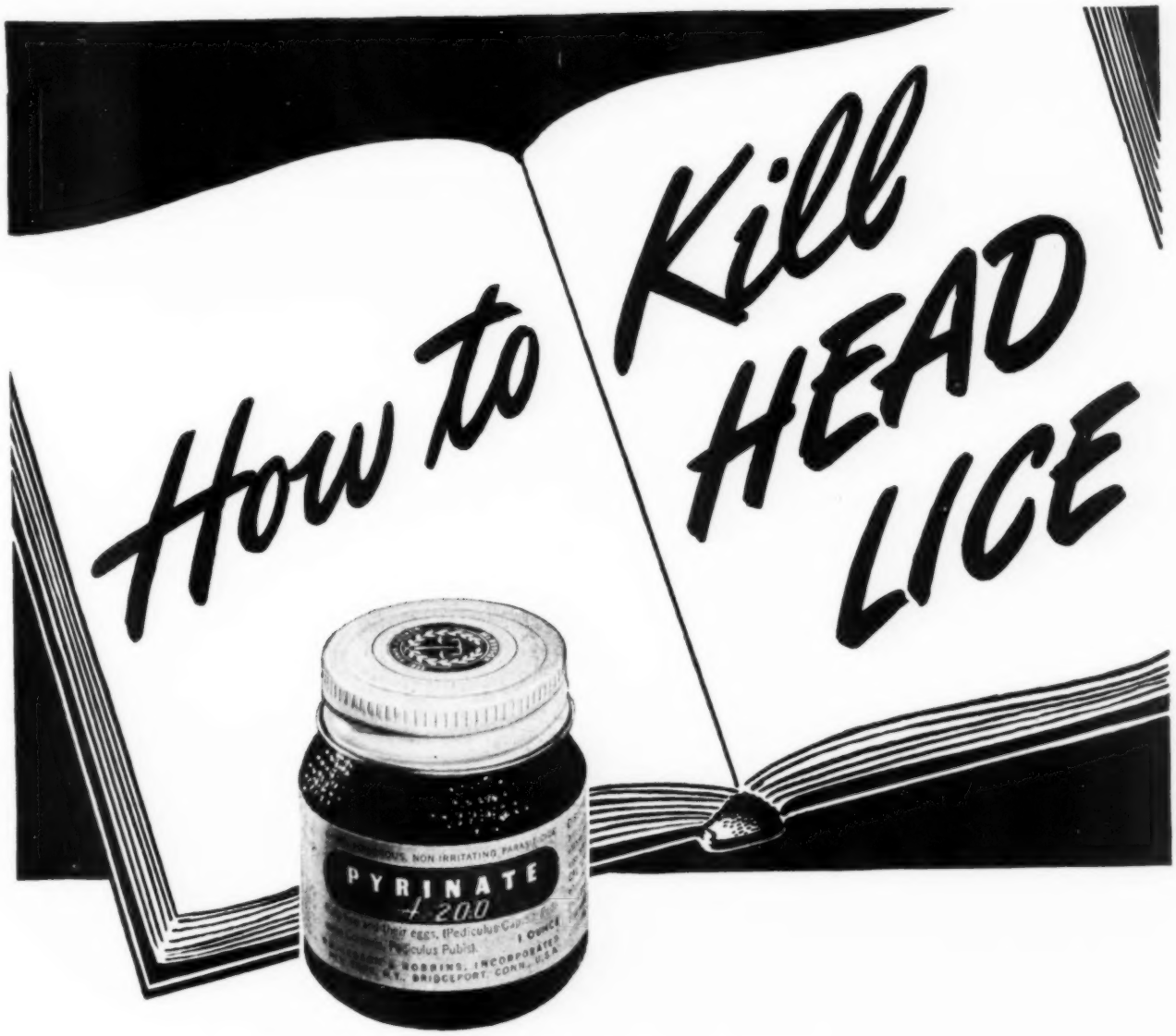

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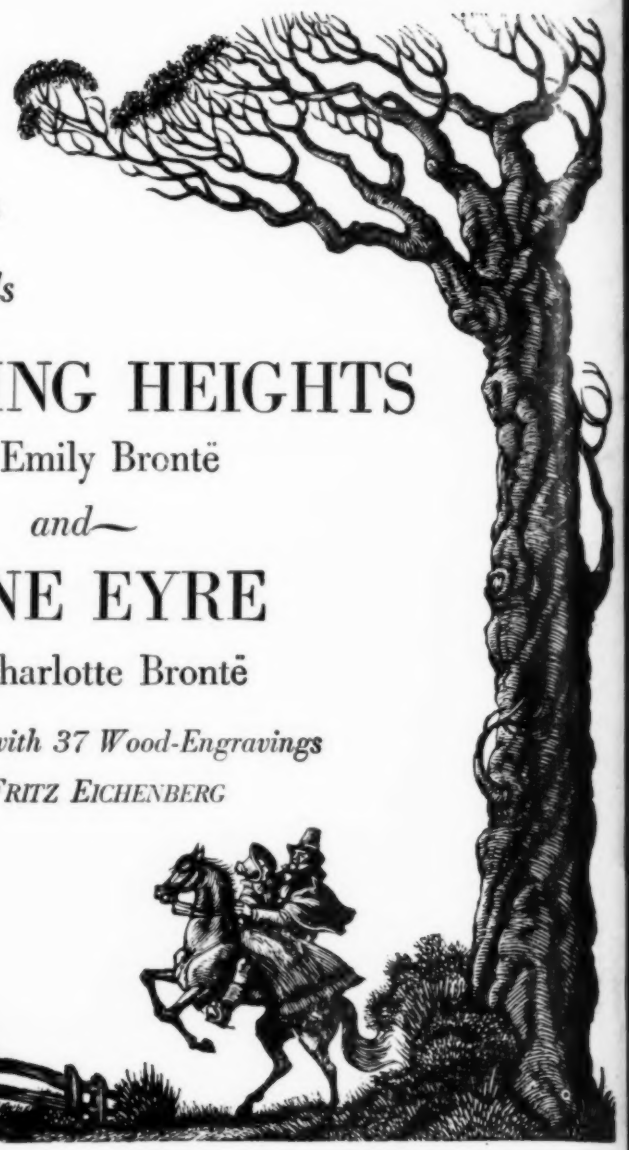

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